

from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORRESPONDENCE

1932

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to a person who died 60 years after the date of sale.

10 - Rockefeller Center

The undersigned **Yasuo Kuniyoshi** artist for sculptor: agrees to paint in oil on canvas the relief sculpture and more in "Rockefeller Center" in New York City. The sculptor shall pay for all of the artist's services called for herein for a sum of **\$1075.00**, which shall be paid in three installments of \$358.33 each, the first on or before January 1, 1931, the second on or before July 1, 1931, and the third on or before January 1, 1932. The sculptor shall also pay for the cost of the materials and the cost of the transportation of the sculpture to the site of the sculpture. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture.

with proceed continuing
P.

December 1930. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture.

The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture. The sculptor shall also pay for the cost of the transportation of the sculpture to the site of the sculpture.

The General Conditions issued by the Managers, Builder, Architects, and Engineers shall form a part of this contract and shall be initialled by this artist. The undersigned artist shall be deemed to be the Contractor mentioned in such General Conditions. *P.*

208
canvas
four
marble base

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TO HAVE THE ARTIST'S WORK COPIED INTO THE ARTIST'S WORKBOOK

Flowers & Plants

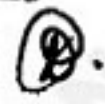
When the artist is working on the wall, the artist should be notified of the artist's work.

Completed drawings on walls and colors shall be subject to approval of Donald Deskey

And Architects. 

208

It is understood and agreed that all work executed in above premises after November 25th shall be done at such times as not to interfere with use or occupancy of said room.

It is further understood that The Downtown Galleries is the accredited agent of the undersigned artist and that payment for the aforementioned work shall be made to the said agent. 

Date---Agreement made this 10th day of November 1932







Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STUART DAVIS

\$700.00

1st

The General Conditions issued by the Managers, Builder, Architects, and Engineers shall form a part of this contract and shall be initialed by this artist. The undersigned artist shall be deemed to be the Contractor mentioned in such General Conditions.

Location.....Lounge.#09.....
Painting to be on canvas in permanent colors

Finished decoration to be 17' x 20' 0"

E. H. H. *SEP*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ABSTRACT DESIGN

It is understood and agreed that the undersigned artist shall furnish all materials to execute the aforementioned work. The undersigned artist shall deliver his work and supervise the mounting to walls by the decorative painting contractor. The undersigned artist shall do any necessary touching up and other things to complete the work in an artistic and craftsmanlike manner. This contract shall not be deemed completed until the aforementioned work is mounted to walls to the entire satisfaction of the Architects and the Decorator.

It is understood and agreed that the Downtown Gallery is the accredited agent of the undersigned artist (sculptor) and that payment for the aforementioned work shall be made to the said agent.

Date of agreement made this 22nd day of September 1932.

N. Chase
[Signature]

Stuart Davis
Esq. Valput, atty.
[Signature]

THEATRE #10 - Rockefeller Center

The undersigned.....WILLIAM ZORACU.....artist (or sculptor) agrees to paint (model or carve) the hereinafter specified surfaces in Theatre #10 in Rockefeller Center in the hereinafter specified manner and perform all of the other services called for herein for the sum of \$1000.00-----, which Donald Deskey hereby agrees to pay in the manner hereinafter set forth. Payment shall be made 33 1/3% on the signing of this contract, 16 2/3% on the approval by Donald Deskey and the Owner and the Owner's architects of the cartoon or full size working drawing or full size plaster or clay model, 35% on completion of all of the work to be performed hereunder to the full satisfaction of Donald Deskey and the Owner, and 15% three months after such completion of the work if the work shall then, in the opinion of Donald Deskey and the Owner, be free from any defect of any kind. The undersigned artist (sculptor) will immediately, upon notice from Donald Deskey, commence the work and proceed with, continue and complete the work not later than ~~September 19~~, 1932. Time being of the essence, it is understood that if the undersigned artist (sculptor) shall fail to begin, continue or complete the work, or any parts of it, as herein specified, the undersigned artist (sculptor) shall pay to the Owner, on demand, as liquidated damages for such delay only, the sum of \$50 for each and every day he shall be in default, which liquidated damages may be deducted by the Owner from any payment or payments due or to become due to the undersigned artist (sculptor) hereunder.

All work to be done hereunder shall be performed subject to the direction of, and subject to the approval by, Donald Deskey, the Owner and the Owner's architects. All drawings, paintings, models and/or work of any kind done hereunder shall be the property of the Owner, shall be left in its possession, and shall be free and clear of all claims on the part of the undersigned artist (sculptor). The Owner shall be free to employ whatever other artists or sculptors it may wish on this same work, and there shall be no obligation to use the work of the undersigned artist (sculptor) even though it may be accepted by the Owner. This contract may be terminated on five days' written notice from the Owner, but in the event of such termination, the undersigned artist (sculptor) shall be entitled to receive such proportion of the compensation above mentioned as the Owner's architects may consider fair to reimburse him for the work performed by him prior to such termination. This contract supersedes any other written or verbal agreements made with the undersigned artist (sculptor) for the work to be done hereunder.

Specification.

General Conditions.

The General Conditions issued by the Managers, Builder, Architects, and Engineers shall form a part of this contract and shall be initiated by this artist. The undersigned artist shall be deemed to be the contractor mentioned in such General Conditions.

Location: Room John's Lounge

Sculptured piece to be life size single figure.

WMA
DSN
WMA
DSN

#2.

to moulding at joining of wall to ceiling. Completed surface shall be washable.

Subject Spirit of the Dance

Sketches - Preliminary sketches shall be a part of the contract and shall be initialed by the signers. Completed sketches scale..... shall be submitted to Mr. Deskey and the architects for approval within 10 days of the signing of the contract. Complete cartoons shall then be made by the artist and submitted for the approval both of Mr. Deskey and the architects four weeks thereafter.

The undersigned artist shall furnish and deliver plaster cast to mouldry specified by Deskey. The sculptor shall retain ownership of plaster cast and shall have the right of reproduction and exhibition in art galleries or public museums of art; and shall have the right to sell to public museums or private collections of art. It is understood that the sculptor will not sell or exhibit this figure to or in any other theatre, or for any commercial purpose. *DSR* *8/10*

The undersigned artist (sculptor) shall also protect his own work and be responsible for same.

Any and all damage to adjacent works, or any part of premises, due to this painting work, or to the carelessness or accidental performance of the undersigned artist (sculptor) or any of his employees shall be repaired and made good at the expense of the undersigned artist (sculptor).

The undersigned artist (sculptor) shall remove from the Building all materials and debris created by him and shall carefully clean all work and remove paint from adjoining surfaces, hardware, glass, etc., and the whole shall be left in perfect condition.

The undersigned artist (sculptor) shall examine the wall and conditions surrounding the same prior to beginning his work, and shall report to Donald Deskey, in writing, anything necessary to bring the wall and conditions to a suitable condition to receive his work. The beginning of work by the undersigned artist (sculptor) shall be deemed to be an acceptance by him of the wall and surrounding conditions as suitable to receive his work.

It is understood and agreed that the undersigned artist (sculptor) shall supervise the casting of work from his models, and shall do, or cause to be done, any necessary touching up, chasing, and other things required to complete the work in an artistic and craftsman-like manner, and to the entire satisfaction of the Architects and Decorator.

It is understood and agreed that the Downtown Gallery is the accredited agent of the undersigned artist (sculptor) and that payment for the aforementioned work shall be made to the said agent. *8/10 DSR*

WITNESS:

Sept. 8, 1934

by Henry Zorach
Edith Walpert, atty.

Edith Hartfield

The Downtown Gallery Inc
135 Madison Ave.

Irene R. Daly

DS Deskey

KNOW ALL MEN BY THESE PRESENTS, that I, William Zorach, of the city of New York, do appoint Edith Halpert, of 113 West 13th, Street, New York City, my attorney irrevocable, for me and in my name to my use and in my behalf, to make a contract for me and wherein I am one party and Donald Deskey, of said New York City is the other party, either in his own name, or a agent for a disclosed or undisclosed principal, is the other party, the subject matter of said Contract is the performing of certain services by me in making a piece of a sculpture "THE SPIRIT OF THE DANCE" for Radio City, so called, in said city of New York.

Said Halpert is hereby authorized and empowered to decide upon and agree to such terms and provisions as she may, in her judgment, think best, and is hereby empowered to make, sign my name, and to fully execute said contract for me in my behalf, as fully and completely, as I myself might do, and to do any and all acts necessary to create a binding contract between me and said Deskey for said work. I hereby ratify any and all acts and whatsoever my said attorney shall do for me and in my name in the making, executing, and delivery of said contract, and any and all acts that she may cause to be done in this behalf, and by virtue of these presents..

IN WITNES WHEREOF, I have hereunto set my hand and seal this seventh day of September, in the year of our Lord, One Thousand Nine Hundred and thirty three.

Signed, Sealed and
Delivered in Presence of

William Zorach

Edith Halpert
Donald Deskey

Notary Public
New York County Clerk's No. 22
New York City Register's No. 4-P 156
Rockland County Clerk
Term Expires March 30, 1934

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROBERT LAURENT

850.00

SEPTEMBER 17,

6/11/80
DSB

The General Conditions issued by the Managers, Builder, Architects, and Engineers shall form a part of this contract and shall be initialed by this artist. The undersigned artist shall be deemed to be the contractor mentioned in such General Conditions.

Prologue 1104

Sculptured piece to be life size group of two figures.

6/11/80
DSB

~~to moulding at joining of wall to ceiling. Completed surface shall be washable.~~

Subject

Sketches - Preliminary sketches shall be a part of the contract and shall be initialed by the signers. Completed sketches scale..... shall be submitted to Mr. Deskey and the architects for approval within 10 days of the signing of the contract. Complete cartoons shall then be made by the artist and submitted for the approval both of Mr. Deskey and the architects four weeks thereafter.

The undersigned artist shall furnish and deliver plaster cast to foundry specified by Deskey. The sculptor shall retain ownership of plaster cast and shall have the right of reproduction and exhibition in art galleries or public museums of art; and shall have the right to sell to public museums or private collections of art. It is understood that the sculptor will not sell or exhibit this figure to or in any other theatre, or for any commercial purpose.

The undersigned artist (sculptor) shall also protect his own work and be responsible for same.

Any and all damage to adjacent work, or any part of premises, due to loss of time, or to the execution or accidental performance of the undersigned artist (sculptor) or any of his employees shall be repaired and made good at the expense of the undersigned artist (sculptor).

The undersigned artist (sculptor) shall remove from the building all materials and debris created by him and shall carefully clean all work and remove paint from adjoining surfaces, hardware, glass, etc., and the whole shall be left in perfect condition.

The undersigned artist (sculptor) shall enter the wall and conditions surrounding the same prior to beginning his work, and shall report to Deskey, in writing, anything necessary to bring the wall and conditions to a suitable condition to receive his work. The permission of work by the undersigned artist (sculptor) shall be given to be an acceptance by him of the wall and surrounding conditions to suitable to receive his work.

It is understood and agreed that the undersigned artist (sculptor) shall be responsible for the execution of the work and shall be held responsible for the completion of the work and shall be held responsible for the entire satisfaction of the architects and Deskey.

It is understood and agreed that the Downtown Gallery is the accredited agent of the undersigned artist (sculptor) and that payment for the aforementioned work shall be made to the said agent.

WITNESSES:

Ethel Langfield
Irma B. Daly

Robert Barrett, Esq. / Esq. / Esq. atty.
The Downtown Gallery, Inc.
Esq. / Esq. / Esq. Pres.
Deskey

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

copy
[1932]
Fifth Avenue Coach Co.
605 West 132 Street
New York City

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My dear Miss Halpert:

I beg to acknowledge the receipt of your letter of February 3rd, in which you request that posters be placed on the outside of our coaches to advertise the First Municipal Art Exhibition.

It used to be our practice to post such notices and we have been very glad to give publicity of this sort, but in the contract dated December 30, 1932, between The City of New York and the Fifth Avenue Coach Company with reference to the operation of our coaches, there is a clause which prohibits the placing of advertising signs on the outside of those vehicles. In view of that fact we have been obliged to discontinue the practice, so that I am very sorry indeed that it is not practicable for us to comply with your request, which under any circumstances we would gladly carry out.

Yours very truly,

Frederick T. Wood, President

[1932]

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Thursdays.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I meant to see you again before I left New York, but I got caught up in the flood of families, friends, football games, etc. and couldn't find my way down to 13th Street. I did, however, manage to get to the main show again, where I found to my disappointment that my favorites (51, 53, 85, 90) were not on the list ^{you gave me} still. I liked very much 49 and ¹⁴¹ ^{number}. And, of course, there's Phippsburg, Maine, which remains my favorite of all.

how does to finances - I find I can manage two hundred dollars a month for a year, or twenty - four hundred,

Starting says, December first. What do you think Mr. Stieglitz would consider was the equivalent of \$2400 in terms of Marin's work?

This may interest you - at D. Sack's I saw an engraving by Savage. from which the water color you showed me (Washington and family) was very likely copied. I imagine yours is a contemporary version of the engraving.

I enjoyed my visit at #113 very much as I always do and hope to repeat soon.

With best wishes,

Sincerely,

Robert Tannahill

[1932]

ROBERT H. TANNAHILL
2171 INDOQUOIS AVENUE
DETROIT

Friday-

#143

Dear Mrs. Harpert,

It was extremely nice to get your letter this morning and to hear news from New York. Mr. Simpson has told me something of your new policy, and was most enthusiastic about the young painters of your group. I hope their work is selling.

I've been so busy this fall, what with one thing and another, that I haven't been able to get away. But early in November I'm going East, and I'd like to see anything stop me.

I'm crazy to see the main show, the catalogue of which arrived this morning. He is a very great painter. I'd like to buy dozens of things, but unfortunately I'm considerably involved at the moment.

However I might cheat a little, to the extent of getting another water color. Would Mr. Steaghtly let the Phlipsburg, Maine go? I remember I liked it so much a year or so ago, and you asked him for me if he would part with it. At that time he refused, but perhaps he might now. At any rate it wouldn't hurt to ask. And if so, the next question is equally important - how much. It's too bad we have to get mercenaries about great works of art, but I don't know that we can't avoid it.

If I find any other Detrouber who might like to acquire a Marin, I'll explain cautiously the present situation. My plan is to leave here Nov. 8th or 9th. So I shall be in New York not later than the 10th.

Looking forward to seeing you

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

in the near future and with best regards.

Very Sincerely,

Robert Tannahill

[1932]

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Saturday.

Dear Mrs Halpert.

I found that Mr. Ford really wasn't interested, so I mailed you back the photographs and data yesterday. I'm sorry the attempt was so unsuccessful.

I've been waiting to show Dr. Valentine the Zorachi - last week he was in New York and this week with Thanksgiving breaking in. I've been unable to get his attention. But Mondays I'll lay for him and get results.

I hope the Fiera show went well.
With very kind regards.

Sincerely,

Robert Tannahill

[1932]

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Sunday -

Dear Mrs. Harpert

The exhibition is a great success, judging from crowds and comment. And we've made one sale, the \$450 velvet, which Mrs. Ford bought.

Two of my friends, Mrs. Allan Sheldon and Mrs. Phelps Newberry (she's on the board of the Arts and Crafts) are leaving for New York tomorrow, to be gone a couple of weeks. While there they are planning to call on you at the Downtown Gallery. They'll telephone before they come, to be sure you're there, and if you could by any chance produce a live artist, draw him from a hat.

as it were, I'm sure they'd be much
impressed. (You see they've heard Mr.
Kamler and me mention meeting various
artists in the Gallery.)

I'm delighted you came on for the
show and liked the way it looked.

Looking forward to seeing you when
you're in New York early next month.

Very Sincerely,

Robert Runkle

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

1932

Sundays -

Dear Mrs. Halpert

I hope the folks art reached you safely. It was a very much admired show and we are very grateful for it. I'm sorry that nothing but Mrs. Ford's painting on velvet was sold; my efforts to stimulate sales were not effective. (I'd suggest you tell Mrs. Ford directly to the houses, not through the museum). Some days I'm going to try again to persuade Dearborn to make a really important folk art collection. There is the ideal place for it and so far they have very little.

The Zores pieces arrived safely. but I've been so busy arranging another show for the Arts and Crafts that I've hardly had a chance to see them. The exhibit opens tomorrow so I'll be free Tuesday to contemplate them hours on end.

So far I haven't been able to enlist
the gentleman's interest in the airplane
plans. but in an unguarded moment I
may make a successful rally. Any way.
We keep trying.

I hope business is good and that you
haven't to worry over your artists. With
very best wishes.

Sincerely
Robert Tannahill

Jan. 1935

Daghestown, Pa.
Wednesday -

Dear Miss Halpert.

Have located another
Hicks - "Peaceable Kingdom".
To my untutored eye it
appears better than the
one you now have. It is
in an old gilt frame
with a bible inscription
lettered around the border
by Hicks. If you are
interested - drop me a line
and I will see if I can
buy it - Also how much
dare I pay for it - I
am not sure the owner
will sell and have made
no attempt - as yet - to buy.

Was unable to locate
party in Darby - Can
you furnish any better
address: This is in
reference to fire place
board -

Yours,

Frank L. Northampton

POH
Raphael Semmes
Director

AFA



Margery Wyle
Secretary

January 5th, 1932.

Miss Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Miss Halpert:-

The photograph of Raphaele Peale's painting "After the Bath" and the catalogue of the exhibition of "American Ancestors" have arrived.

I note in your letter of December 28th that you say you might be willing to send the painting to us for inspection. While of course it would be extremely interesting to display the painting in this museum which was built by Rembrandt Peale, Raphaele's brother, in 1813, there are one or two considerations which must be called to your attention. This museum which has just been recently opened has as yet no funds with which to make purchases of paintings, nor has the museum any money with which to pay the cost of transportation for paintings from out of town.

We feel that it is only fair to you to call these facts to your attention. If in view of the above circumstances you are still willing to lend us the painting we will of course be delighted to receive it at this museum.

Yours very truly,

Raphael Semmes

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7, 1932

Mr. Adolphe Borie
4100 Pine Street
Philadelphia, Pa.

Dear Mr. Borie:

I have just returned from a short vacation and found your letter regarding the Eakin portrait.

The photograph suggests that the painting is a very fine one and I shall indeed be glad to see what I can do to dispose of it for you. As you must have occasion to know, it is very difficult to sell any works of art these days, but I shall make every effort possible as I am a great enthusiast of Eakin's work.

Although I have visited several exhibitions of the painter's work, I am not familiar with his present market value and if you could give me some vague idea on which I could base a tentative price, it would help matters greatly.

When you are next in New York I hope you will drop in to see us.

Sincerely yours

Director

Edith Gregor Halpert
la.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

January 8-1932

My dear Mrs. Laffert:

If I understand correctly the Museum officials have made a requisition for the Whitney Gallery catalogue & when passed upon by Cartwright & Co. - a check to you direct will be sent for copy & you shipped me. It may take time but if anything goes wrong let me know and I will remit for it myself.

You see my voice has been heard and I am a copy as I asked Museum to pay for your copy instead of ordering with a third.

As for my letter about trades just forget all about it - I suppose it was foolish on my part - trouble is I put out of my head & think of someone else & the
Preston Harrison.

January 8, 1932

Mrs. Grace Farrington Homsted
210 Coyle Street
Portland, Maine

Dear Mrs. Homsted:

Although the paintings of which you sent photographs seem very interesting, we have decided to make no further acquisitions at the present time as we have so large a stock on hand.

Thank you for calling our attention to these fine works.

Sincerely yours

Director

Edith Gregor Halpert
la.

January 8, 1932

Mr. Donald B. Mummert
810 N. Sixth Street
Harrisburg, Pa.

Dear Mr. Mummert:

Will you be good enough to let us have the prices on the pictures which you sent to us on approval, so that we may have some definite information to guide us.

Sincerely yours

Director

Edith Gregor Halpert
la.

January 8, 1932

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

Several days ago we received word to the effect that the League of Nations is sponsoring an exhibition called "The First International Exhibition of Folk Arts" to be held in Berne, Switzerland in 1934. As you will no doubt be interested in the idea, I shall send you what printed matter there is in connection with this show.

Every one is very much excited about the idea, as this is the first art feature made by the League of Nations, and has a great significance. The motive, as described in the literature, is towards creating International peace.

I expect to hear from the committee within the next few days, as I have been asked to help in getting together material for this show. Of course it will be important to make as imposing an impression as possible in an International show of this kind, and I think that from a patriotic point of view, it is essential that the finest examples available be included in such an exhibition. Will you be willing to lend some of your paintings and sculpture? From the many works I have seen in private and public collections, many of your examples are so outstanding that no show can be complete without them. Before I suggest that the chairman of the committee get in touch with you directly, I thought it advisable to write in order to get your reaction. Isn't all this activity gratifying? I think that the general interest has been smoldering for a long time and is finally coming into being with a powerful "bang".

I look forward to hearing from you soon regarding the matter.

Sincerely yours,

Director

Edith Gregor Halpert
la.

C
O
P
Y

January 8, 1932

POL
ATA
Mr. Raphael Semmes, Director
The Municipal Museum of Baltimore
Baltimore, Maryland

Dear Mr. Semmes:

Thank you for your note.

I should very much like to cooperate with you by sending the Raphaelle Peale to you for exhibition, but as it is not customary for us to pay transportation and insurance, I am afraid we shall be obliged to let the matter slide until such time as either the Museum or the Downtown Gallery can under take this expenditure.

Sincerely yours

Director

Edith Gregor Halpert
ls.

orig in G. P. H. H.

January 8, 1932

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

Several days ago we received word to the effect that the League of Nations is sponsoring an exhibition called "The First International Exhibition of Folk Arts" to be held in Berne, Switzerland in 1934. As you will no doubt be interested in the idea, I shall send you what printed matter there is in connection with this show.

Every one is very much excited about the idea, as this is the first art feature made by the League of Nations, and has a great significance. The motive, as described in the literature, is towards creating International peace.

I expect to hear from the committee within the next few days, as I have been asked to help in getting together material for this show. Of course it will be important to make as imposing an impression as possible in an International show of this kind, and I think that from a patriotic point of view, it is essential that the finest examples available be included in such an exhibition. Will you be willing to lend some of your paintings and sculpture? From the many works I have seen in private and public collections, many of your examples are so outstanding that no show can be complete without them. Before I suggest that the chairman of the committee get in touch with you directly, I thought it advisable to write in order to get your reaction. Isn't all this activity gratifying? I think that the general interest has been smoldering for a long time and is finally coming into being with a powerful "bang".

I look forward to hearing from you soon regarding the matter.

Sincerely yours,

Director

Edith Gregor Halpert
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C
O
P
Y

MAURICE J. STRAUSS

114 EAST 23RD STREET
NEW YORK CITY

Hicks - Peasable Kingston
January 8, 1932

Jan. 8, 1932

American Folk Art Gallery,
113 West 13 St.
New York City

Gentlemen:

Thank you for your letter of the 7th inst.,
and I will be very glad to have the car
drop the painting for your examination and
to be used in your exhibition in case you
wish to have it.

May I ask you to let me have your opinion
of it after it has been received and at
the same time what value you would place
on this painting with the understanding
that I am not offering it for sale.

Thanking you for your interest in this,
I am

Yours very truly,

MJS:EG

Maurice J. Strauss

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

my 1/9

10 West Fifty-Fourth Street
New York City

January 9th, 1932.

Dear Mrs. Halpert:-

C
O
P
Y

I would be delighted to cooperate with
the League of Nations in the First International
Exhibition of Folk Art. I think it is a splendid
idea.

We will talk it over Monday morning.

Sincerely,

(signed) Abby A. Rockefeller

Mrs. Edith G. Halpert
113 West 13th Street
City

copy - incl

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

January 9th, 1932.

Dear Mrs. Halpert:-

I would be delighted to cooperate with
the League of Nations in the First International
Exhibition of Folk Art. I think it is a splendid
idea.

We will talk it over Monday morning.

Sincerely,

Abby A. Rockefeller

Mrs. Edith G. Halpert
113 West 13th Street
City

10 West Fifty-Fourth Street
New York City

January 9th, 1932.

Dear Mrs. Halpert:-

I would be delighted to cooperate with
the League of Nations in the First International
Exhibition of Folk Art. I think it is a splendid
idea.

We will talk it over Monday morning.

Sincerely,

(signed) Abby A. Rockefeller

Mrs. Edith G. Halpert
113 West 13th Street
City

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

C
O
P
Y

NUMBER OF OFFICIAL DOCUMENTS OF THE EXHIBITION

FIRST INTERNATIONAL EXHIBITION OF FOLK ARTS. BERNE, 1934

(Exposition Internationale des Arts Populaires)

The Exhibition is sponsored by the League of Nations and organized by the City of Berne and Swiss Federal Council, in conjunction with the Bureau of the International Commission on Folk Arts and its National Committees.

An official invitation to participate in this Exhibition has been extended to all Governments.

The idea of an International Congress of Folk Arts and an Exhibition of Folk Arts was first projected by a sub-committee of the League of Nations, and at such a Congress held in Prague in 1928, Berne proposed to undertake the organization of the Exhibition, in collaboration with the State Council of Berne and the Swiss Federal Council, which proposal was approved and the date of the Exhibition to be 1934, at Berne.

The purpose of the First International Congress of Folk Arts was two-fold
(1) Scientific - for the study and preservation of folk arts of all countries and
(2) Social, - for bringing the peoples of the world closer together.

At this Congress a permanent body, the International Commission on Folk Arts (Commission Internationale des Arts Populaires) composed of experts in the study of folk arts - one from each country represented - was established, each member being charged with the duty of setting up and carrying on the work begun by the Congress, in his own country.

Following this National Committees were organized by the representatives of the different countries (Miss Elizabeth Burchenal being the member for the United States) the duties of these Committees being to co-operate with their respective Governments to insure the participation of the country in an authentic and representative manner and in accordance with the scientific principles laid down for the Exhibition. In the United States this work is now under-way under the scientific guidance of a National Committee on Folk Arts of the United States.

The whole of the preparatory work has been approved by the International Commission on Folk Arts in its first plenary session in Rome in 1929 and by the Second International Congress of Folk Arts held in Belgium in 1930.

The Exhibition is designed to make a valuable contribution to the progress of science and art; to give fresh impetus to the folk arts of civilized countries, and to place valuable data, never before available, at the disposal of students, artists and craftsmen.

PROPOSAL FOR UNITED STATES PARTICIPATION
in the
FIRST INTERNATIONAL EXHIBITION OF FOLK ARTS, BERNE, 1934

The United States has been invited by the Swiss Government to participate in the first great world exhibition of folk arts to be held at Berne, in 1934. This invitation gives the United States Government an opportunity to present to the world the best and most creative side of the life of the American people. The men who make possible our participation in this Exhibition will further the progress of American culture as much as if they had founded a University or endowed a great Institution of Research.

At this time when the United States is so prominently before the world through her political and economic power, it is important to inform the peoples of the world that the United States has a native culture which measures up to her achievements in the political and economic fields. The most logical and striking way to accomplish this purpose is through an exhibition of her folk arts which represent the culture of the common man. This culture of the common man is the root and foundation of American life. From it springs American democracy, the outstanding contribution of this country to modern civilization, and from it springs also American folk arts, the rich expression of what is best in her everyday life.

An international exhibition of this folk art will illustrate for our own people and for the world at large one of the most vital developments of the American spirit. It will illustrate the enduring vitality of that spirit, give a better perspective of American history and create a greater respect among the peoples of the world for the character and spirit of our country as expressed in our folk arts.

By Folk Art is meant the handiwork made by the common people for their own use, to which the traditional labor of the untrained artisan has added an element of beauty or expression to the utilitarian character of the articles or to their function in the social life of the community. It refers to folk arts and crafts, folk songs and music, folk dances, games, festivals, etc. - in a word, 'all the various manifestations and customs to which the ingenuity of a people has succeeded in giving an aesthetic form representative of a particular human group'. The two elements, Folk and Art, each have their own special significance. Folk Arts express the ideal of a community of persons who are bound together by ties of country, tradition and sentiment in common. As their name clearly indicates, they differ from purely utilitarian objects by reason of their aesthetic character.

In recent years we Americans have seen and admired hundreds of exhibitions of folk arts from all parts of the world and we have regretted that, except for the arts of the American Indians, the United States has no folk arts which compare with those of other countries. Contrary to this hastily formed opinion, it has been proven that the United States has a native expression in the folk arts, produced during the past 200 years - and still being produced on a smaller scale - which is characteristic of our people and expressive of our national life. The Archive of American Folk Song of the Library of Congress; the collection of the American Folk Dance Society; the Exhibitions of folk sculpture and painting in the Whitney Museum of American Art; the Newark Museum, the Harvard Society for Contemporary Art, the Detroit Society of Arts and Crafts; and the various col-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Importance
of United
Partici-
pation

Definition
of Folk
Art

Folk Arts of
the United
States

lections now being made of the other forms of folk arts; - show that the United States has folk arts as rich as any and as full of the honest and sincere expression of the spirit of our people.

An Exhibition of the Folk Arts of the United States will be rich in content and absolutely unique in interest for our own people here at home and for the other countries. The Exhibit planned for the International Exhibition of Folk Arts at Berne includes; -

Content of
United States
Exhibit

1. Indigenous Folk Arts of the United States Whites, such as; Folk songs, ballads, music; Folk dances, games, festivals, etc.; Folk paintings and sculptures by untrained artisans; ships figure-heads, boats and ship models; construction and decoration of rural buildings, implements, weather-vanes, sun-dials, carved signs, etc.; Domestic arts such as, furniture, textiles, basketry, pottery, glass; Toys; Vehicles; Saddles and riding equipment; Hunting and fishing paraphernalia, wild fowl decoys, etc.
2. United States Tribal Arts, such as those assembled at the recent Exposition of Indian Tribal Arts at the Grand Central Galleries, New York City.
3. Negro Folk Arts (in particular folk songs) in so far as that represent indigenous United States folk material

Purpose of
the International
Exhibition

The Purpose of the International Exhibition of Folk Arts, the first of its kind in the world, is two-fold - social and scientific:

Its primary object is to realize that folk arts, the source of so many spiritual joys, and which contains what is best and purest in the nation, is an agent of goodwill, a connecting link between different countries. Through the medium of folk arts the nations learn to know and respect each other. This Exhibition is considered a most powerful means for establishing mutual understanding and the drawing together of nations, which is the true idea of peace.

In addition to its importance as a connecting link between the different countries, the Exhibition will make valuable contributions to the progress of art and science. It will give fresh impetus to folk art and encourage manual labor by providing new resources for craftsmen. It will place in the hands of scholars valuable data for study, and it will be a field of discovery for artists and craftsmen revealing new technical knowledge and attainments, as well as new themes for inspiration.

Notable
Achievement

The preparation by each of the participating countries of a distinguished exhibit of its folk arts, and the assembling of these exhibits in an International Exhibition of Folk Arts will undoubtedly be one of the most notable creative achievements of our time, not only for its contribution to science and art, its intrinsic beauty and richness of human interest which will stir the imagination and sympathy of the great numbers of visitors from all countries, - but for its demonstration of the fact that beneath all the superficial difference which exist between nationalities, there is a fundamental similarity and a common source of inspiration which finds expression in their folk arts.

Opportunity
for the
United
States

The UNITED STATES cannot afford to lose the opportunity for cooperation which participation in the FIRST INTERNATIONAL EXHIBITION OF FOLK ARTS offers us.

Elizabeth Churchill Chairman
United States Section Inter-
national Commission on Folk Arts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**STATEMENT PREPARED FOR THE EXECUTIVE COMMITTEE OF THE
LEAGUE OF NATIONS ASSOCIATION, FEBRUARY 11, 1933**

**IN RE: UNITED STATES PARTICIPATION IN THE
FIRST INTERNATIONAL EXHIBITION OF FOLK ARTS
AT BERNE, 1934**

**First
International
Exhibition
of Folk
Arts**

The First International Exhibition of Folk Arts, initiated and sponsored by the League of Nations, is to be held at Berne in 1934. The official invitation from the Swiss Government, for the United States to participate in the Exhibition is in the hands of the State Department.

The support of the League of Nations Association is important for the success of the United States participation in this Exhibition. As the United States member of the International Commission on Folk Arts (Commission Internationale des Arts Populaires), - a body within the League of Nations, to which the League has intrusted the guidance of the Exhibition, and as the representative of the United States Section of the Commission, I therefore submit the following resume of the proposal to the Association in the hope of having its approval and support.

**Origin
of the
First In-
ternation-
al Exhibit
of Folk
Arts**

This International Exhibition of Folk Arts was born of the League of Nations. In January, 1926, it was proposed in the sub-committee on Arts and Letters by M. Henri Focillon, professor in the Sorbonne, to organize under the patronage of the League of Nations, an International Congress and an International Exhibition of Folk Arts. The proposal was approved by the sub-committee and later by the Committee on International Intellectual Co-operation by whom it was passed on to the superior organs of the League of Nations with a strong recommendation for favorable consideration.

In September, 1927, both the Council and the Assembly of the League of Nations approved the proposal and by the adoption of Resolutions, gave it their moral support and requested the Secretary General of the League of Nations and the Institute of Intellectual Co-operation to render every assistance in their power to the promoters of the International Exhibition of Folk Arts.

In 1928, the League of Nations convened the First International Congress of Folk Arts at which a permanent organ, the International Commission on Folk Arts - was formed with a mandate to carry on the work thus initiated by the League of Nations, for the study and preservation of the folk arts of all countries. The International Exhibition of Folk Arts was approved by the Congress and undertaken by the Commission as the most powerful means of attaining the objective in view.

**Permanent
Intern-
tional Com-
mission on
Folk Arts**

In 1930, the permanent International Commission on Folk Arts thus formed was finally established as one of the organs of Intellectual Co-operation of the League of Nations. This Commission is a body of experts specializing in the study of folk arts - one from each country represented. Each member of the Commission was made responsible for setting up in his respective country a National Committee on Folk Arts.

**National
Committees
of the
Commission**

National Committees have been formed. The duty of each of these Committees is to take the initiative in securing the participation of its country in the First International Exhibition of Folk Arts at Berne, 1934 - and to place itself at the disposal of the Government to insure that the Exhibit from its respective country is planned and organized in accordance with the funda-

mental principles of the Exhibition. In the United States this work is now in process under the scientific guidance of a National Committee on Folk Arts of the United States.

Purpose of the Exhibition

The Purpose of the Exhibition, the first of its kind in the world, is twofold — scientific and social; to make a valuable new contribution to the progress of science and art, and to bring the peoples of the world together in an enterprise which offers a powerful means of establishing mutual understanding, which is the true idea of Peace.

What is Folk Art

Folk Art is the handiwork accomplished by the rural people for their own use to which the untrained artisan has added an element of beauty or expression. It included — besides folk arts, — folk music and song, folk dance, customs, etc.

United States Exhibit of Folk Arts

The United States Exhibit of Folk Arts will be rich in content and absolutely unique in interest, as little is yet known by the general public of the existence of this native expression in folk arts. The archive of American Folk Song of the Library of Congress, the archive of the American Folk Dance Society, the recent exhibitions of folk paintings and sculpture at the Whitney Museum of American Art, the Newark Museum, the Detroit Society of Arts and Crafts, the Harvard Society for Contemporary Arts, and Collections now being made of the other folk arts, — show that the United States has a folk art as rich as any and full of the sincere and honest expression of the spirit of our people.

Content of the United States Exhibit

The Exhibit of the United States will include:

1. Indigenous folk arts of the United States whites (produced during the past 200 years) such as folk dances, music, songs, ballads, games, etc.; paintings, and sculptures by untutored artisans, ships figure-heads, weather vanes, wild fowl decoys, carved signs; construction and decoration of rural buildings, sun-dials, etc.; domestic arts, — such as furniture, textiles, basketry, pottery, glass, etc.; boats and ship models, toys, saddles, hunting and shooting paraphernalia, etc.
2. United State Indian Tribal Arts, — such as those shown in the recent Exposition of Indian Tribal Arts at the Grand Central Galleries in New York City.
3. Negro Folk Arts (in particular folk songs) insofar as they represent indigenous United States folk material.

WE BELIEVE THAT THE PARTICIPATION OF THE UNITED STATES in this Exhibition

is an opportunity of incalculable value to present to the world the best and most creative side of the life of the American people, and that the men who make this possible will further the progress of American culture as much as if they founded a great university or endowed a great university of scientific research.

Submitted on Behalf of the United States Section of the International Commission on Folk Arts

By Elisabeth Burchenal, United States Member.

NOTE:

See accompanying Statement, etc.

* D. 6.

Folk Arts as comprehended by this Exhibition and classified in the official brochure, will embrace folk arts and crafts, in connection with farm and other rural buildings; the domestic arts and decoration, sculpture and painting; implements; vehicles, etc.; personal art, costumes, ornaments, musical instruments, etc.; social and collective art as developed in family and community; folk songs, dances and music; technical and scientific research work and publications concerning folk arts.

The Swiss Government is assuming a large part of the general expense, the Governments participating to erect their own buildings and defray all expenses in direct connection with their own exhibits.

In accordance with the instructions contained in the official designation of 'Powers and Duties of National Committees', the United States Section has placed its National Committee on Folk Arts of the United States at the disposal of the Government.

Submitted by

**Elizabeth Burchenal, United States
Member International Commission
on Folk Arts**

NATIONAL COMMITTEE ON FOLK ARTS OF THE UNITED STATES

**United States Section, International Commission on Folk Arts
(Commission Internationale des Arts Populaires)**

The National Committee on Folk Arts of the United States has been created in strict accordance with the Constitution of the permanent International Commission on Folk Arts, and definite instructions embodied in the Resolutions adopted by the said Commission in regard to the organization and personnel of the National Committee. This Committee is intended, when completed, to constitute a consultative body of experts of unquestionable authority in the domain of the folk arts of the United States, qualified to set up criteria and formulate policies on behalf of the United States, and to be responsible for the technical and scientific guidance of the United States Section of the International Commission on Folk Arts.

The personnel of the National Committee, as of Jan. 1952, is as follows:

Dr. Franz Boas, Honorary Chairman,	Columbia University; American Folk-Lore Society etc.
Mr. Laurence Vail Coleman,	Director, American Association of Museums.
Miss Frances Denmore,	Bureau American Ethnology, Smithsonian Institution.
Mr. R. W. Gordon,	Archive of American Folk Song, Library of Congress.
Mr. Edward H. Putnam,	Councillor, American Folk-Lore Society; Director Davenport Public Museum.
Dr. Walter Hough,	Head Curator of Anthropology, National Museum; Representative of Smithsonian Institution.
Mrs. Elie Nadolsman,	Nadolsman Museum of Folk and Peasant Arts.
Miss Amelia E. White,	Executive Committee Chairman of Indian Tribal Arts Exposition.
Miss Elizabeth Burchenal, Chairman,	U.S. Member, International Commission on Folk Arts; etc.

Supported by

The CORRESPONDING MEMBERS,-- Regional Representatives & Technical Consultants,--

such as: Mr. Cahill, Consultant
Mrs. Holbert, Director, Folklife Art & Craft Gallery, Consultant
Dr. Selon J. Buck, Consultant on Historical Material. Mrs. John C.
Campbell, Director, John C. Campbell Folk School. Mr. J. Frank
Dobie, Editor, Texas Folk-Lore Society etc. Mr. Lynn Rohrbough and others.

ANNEXE NO. I.

FIRST INTERNATIONAL EXHIBITION OF FOLK ARTS, BERNE, 1934

(Exposition Internationale des Arts Populaires) E.I.A.P.

Definition of the Powers and Duties
Assigned to the different scientific organs of the E. I. A. P. by the
General Scientific Committee and the Executive Committee of the E.I.A.P.
at their Session of August 3rd, 1931, at Berne:

(1) The tasks of the **NATIONAL COMMITTEES OF FOLK ARTS** so far as concerns the First International Exhibition of Folk Arts, Berne 1934, are:

- a) To place themselves at the disposal of their Governments with a view to active collaboration in preparing and organising the exhibits in their national pavillions and to keep in touch with the Directors of the Exhibition.

They will be directly responsible to the Directors of the Exhibition and to the Bureau of the International Commission on Folk Arts for seeing that the objects exhibited by their countries answer exactly to the idea of an "object of folk art" under Number 2. of the fundamental principles.

- b) To select as specimens of the folk art of their countries, objects coming under the head of one or other of the categories fixed upon for the Scientific and Comparative Exhibition and place them at the disposal of the Scientific Committee.

(2) The task of the **GENERAL SCIENTIFIC COMMITTEE** is:

- a) To help the Scientific Committee of the Exhibition by giving its advice and counsel in all the scientific questions of the Exhibition.
- b) To act as intermediaries between the Scientific Committee of the Exhibition and the National Committees of Folk Arts, in collaboration with the International Commission on Folk Arts and by its agency.
- c) To settle disputes which may arise between one of the National Committees and the Scientific Committee of the Exhibition in case they should not agree in their views as to whether or not an object intended for the Exhibition answers to the idea of "folk art".

(3) The **SCIENTIFIC COMMITTEE OF THE EXHIBITION** has the following powers:

- a) To examine whether the objects sent by the National Committees and intended for the Scientific Exhibition are in accordance with the program or not.

(OVER)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

E.I.A.P. EXHIBITION

EXHIBITION OF FOLK ART IN THE UNITED STATES

E.I.A.P. (EXHIBITION OF FOLK ART IN THE UNITED STATES)

- b) To group with taste the objects intended for the Comparative Exhibition and to arrange that exhibition in accordance with its scientific purpose.
- c) To have recourse to the General Scientific and to seek its interest should any exhibit in a National Pavilion be thought not to conform with the idea of "folk-art".
- d) To prepare and organize in conjunction with the Swiss National Commission on Folk Art the exhibition in the Swiss Pavilion.

The Secretary of the International Commission on Folk Art

R. Dupierreux

The Secretary of the General Scientific Committee of the E.I.A.P.
Dr. R. Schultze

(S)

(S)

(S)

(S)

(S)

(S)

(S)

(S)

FIRST INTERNATIONAL EXHIBITION OF FOLK ARTS, BERNE, 1934

(Exposition Internationale des Arts Populaires)

sponsored by the League of Nations

Organized by City of Berne, Swiss
Federal Council, International Com-
mission on Folk Arts and its Nation-
al Committees on Folk Arts

Official Invitation issued by the
Swiss Government to all Governments

This Exhibition cannot be considered as an ordinary
Exposition. It is the first public enterprise in which the LEAGUE
OF NATIONS has taken the initiative and to which it has given its
patronage in the domain of artistic culture and the solidarity of the
nations. The Exhibition addresses the necessity for mutual comprehen-
sion and esteem from both the spiritual and scientific standpoint if
we wish to establish a firm basis for peace.

The idea of an International Congress of Folk Arts
and an Exhibition of Folk Arts which would illustrate the work of the
Congress, was born at the League of Nations. In January 1926 the pro-
posal was made to the Sub-Committee on Arts and Letters of the Com-
mittee on Intellectual Cooperation and was later approved by the
League. After due study of the task, it was decided to first convene
the Congress and to leave the decision in regard to the Exhibition to
this Congress.

Both the League of Nations and the League of Nations Council
of the Congress. The League recommended it in favor of the proposed
to undertake the organization in the form of an exhibition.
In its session of November 1927, the Assembly of the
League decided to hold this Congress of Folk Arts in 1928.
The Congress was to be held in the city of Berne and was to be the
most important of the League of Nations' undertakings.

The Congress was held in the city of Berne, Switzerland, in 1928.
Its purpose was to (1) scientific - for the study and preserva-
tion of folk arts of all countries. Its activities embraced the
plastic and decorative folk arts, folk song, folk dance, folk music,
ceremonial play, etc.

This Congress established a permanent organ, the Inter-
national Commission on Folk Arts (Commission Internationale des Arts
Populaires) - a body of experts responsible for the study of folk arts,
one from each country represented, to develop the work begun at the
Congress. (This permanent Commission was later established, in
1930, as a body within the League of Nations - one of its organs of
Intellectual Cooperation.)

Resolutions adopted by the Congress laid down a program of scientific work with which the Commission was charged.

The INTERNATIONAL COMMISSION ON FOLK ARTS thus constituted elected in its turn a Bureau, or Executive Committee, and charged it with assisting the Berne Exhibition in the most efficacious manner possible.

Moreover, in accordance with the instructions of the Congress, it was decided to organize National Committees (or Sections) of folk arts and each member of the Commission was charged with the setting up in his respective country of a National Committee on Folk Arts.

The role to be played by each of these National Committees, in connection with the Berne Exhibition, is that of assuring that the participation of its country is carried out in such a manner that the national traditions and folk arts be represented by its most characteristic indigenous types answering to the idea of 'folk art' as laid down in the fundamental principles of the Exhibition.

ORGANIZATION OF THE EXHIBITION

Organization of the Berne Exhibition has been under way ever since the Prague Congress. The Organizing Committee in conjunction with the Bureau of the International Commission on Folk Arts have laid down the 'Fundamental Principles of the Exhibition' in exact conformity with with the scientific directions of the Prague Congress, and the assignment of duties and powers have been issued to National Committees and other scientific organs of the Exhibition. The Program of the Exhibition and the conditions for the creation of buildings and the housing of exhibits have been completed. The whole of the preparatory work has been submitted to and approved by the International Commission on Folk Arts at its first session, November 1 to 4, 1929, and by the second International Congress of Folk Arts held in Antwerp, Liège and Brussels, 1930.

OFFICIAL INVITATION TO PARTICIPATE IN THE EXHIBITION

In 1931, the Swiss Government issued the official invitation to all governments to participate in the Exhibition. The invitation was sent to all governments in 1931. (For complete list of governments and the fundamental principles of the Exhibition and the character and scientific direction, see the official invitation which accompanied the official invitation to the Government.)

THE EXHIBITION AS A MEANS OF FURTHERING THE PURPOSE OF THE COMMISSION

This Exhibition is considered by the Bureau of the Commission and the International Commission on Folk Arts as the most important practical means of furthering the purpose of the Commission. The Commission also considers that the arrangement of the Exhibition at Berne is the most immediate duty of the Bureau of the Commission and of each of its members and National Committees.

Each member and National Committee is urged by the Bureau to second the City of Berne by all the means in their power in carrying

out this important undertaking by (1) taking the most energetic measures to obtain the support of their Governments and to arouse public interest in order that the participation of their country may be decided upon without delay and (2) taking the necessary steps to ensure a judicious, well thought out and expertly chosen exhibit which will be in strict accordance with the scientific principles laid down by the Exhibition.

(NOTE: See separate document, ANNEXE NO. 1, giving the Powers and Duties assigned to the National Committees on Folk Arts by the General Scientific Committee and Executive Committee of the Exhibition.)

OBJECT OF THE EXHIBITION

It is believed by the LEAGUE and the Commission that this Exhibition will produce a lasting effect and prove to be not only a valuable contribution to the progress of science and art, but a fresh impetus to the Folk Arts of civilized countries. It will place at the disposal of the scholar valuable data never before assembled and will prove a veritable field of discovery to artists and craftsmen revealing to them new technical attainments and fresh sources of inspiration.

The primary object however, is to realize the ideal of establishing mutual comprehension and the drawing together of Nations which is the true ideal of Peace. Folk Arts, the source of so many spiritual joys of the people, is a conciliatory work, a connecting link, between different countries. It is the expression of the very heart and soul of the people and through it nations may learn to know and respect each other. This Exhibition will not only illustrate the beauty and richness of the peculiar Folk Arts of each nation, but will undoubtedly demonstrate that there are common sources of inspiration underlying all these Folk Arts which the original genius of the different peoples has created.

Program of the Exhibition

Each nation will bring to the Exhibition and will exhibit in which its collection of its folk arts will be exhibited. There will also be a considerable corner given "Folk Art" will be by the Exhibition Committee, intended to illustrate how the make and ornamentation of similar objects may be treated in very different ways in different countries.

But is meant by 'Folk Arts', as demonstrated by this Exhibition, to be illustrated in the General Classification of Exhibits set forth in the official brochure of the Exhibition, which, in part, embraces:

(1) "The Folk Arts of the People" (the handicrafts as practiced by the people and intended for their use, to retain the traditional labor of the untrained artisan and as an element of beauty or expression to the utilitarian character of the articles") such as : Farm and

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and other rural buildings with interior and exterior decorations, weather vanes, signs, sun-dials, gables, gardens, painting, carving etc.; Domestic arts, furniture, utensils, spun, woven, knit, embroidered goods; Sculpture; Paintings; Basketry, pottery, glass and metal ware, etc.; Agriculture implements; Vehicles, pack saddles and saddle-horse equipment, harness, bells etc.; Fishing and Navigation, boat and ship models; Rustic weapons, hunting and shooting paraphernalia, etc.; Personal art, costumes, costumes, personal ornaments, tattooing etc.; Toys, musical instruments; Artistic objects used in community festivals, family events etc.

- (B) FOLK MUSIC - Folk Songs and instruments.
(C) FOLK DANCE - Folk Dances, Folk Games, Folk Songs etc.
(D) TECHNICAL - Folk Songs and Folk Instruments.
(E) FOLK MUSIC - Folk Songs and Folk Instruments. dealing with folk music.

BUDGET OF THE EXAMINATION

Switzerland assumes all the expenses of the construction of the principal exhibition building, including a large hall for festivals, etc.; and an open air amphitheater, restaurants and administrative buildings; the upkeep of the grounds and the administration of the Exhibition.

The countries participating are invited to erect the buildings for the display of their exhibits at their own expense. It will be expected to defray all expenses incurred for the transport, installation and insurance of their exhibits.

The Johns architects have estimated the gross cost of construction of buildings at 30 "wide spaces" - about "11.12" - per square metre. It is to be desired that the countries interested should send a report to be made for direct contact with the management of the exhibition before plans have been finally established as to placement of location, space etc.

[Faint, illegible markings]

Because of the lengthy deliberations involved in the above re-
quested by the Council of Governments to the latter of the same
Federal Council of Labor-Management, October 11, 1951. (In the case of the
F.L.M.C. the above request was not made and a request for exten-
sion of time will be made in 1952. It is noted upon a review of its
next (present) session.)

The attached plan is not the official form of the country's official plan. It is a rough sketch and character of the building proposed and extent of superficial work desired. Governmental authorities are asked to indicate to the competent authorities to be approached by the management of the Exhibition for further detailed particulars.

UCRL

in accordance with the Act of the Exhibition (see copy attached) a communication has been received from the Department of State by the United States Section of the International Commission on Folk Arts placing the National Committee on Folk Arts of the United States at the disposal of the Government with a view to active collaboration in preparing and organizing the exhibit of the United States in the event that the invitation of the Swiss Government is accepted and appropriation made for such participation.

January 3, 1962

Mr. W. A. Gurry, Director
Society of Arts and Crafts
47 Watson Street
Detroit, Michigan

Dear Mr. Gurry:

Once again I am somewhat late in sending my check for the scholarship. In these days it is rather a feat to raise any cash, but I am glad that I can still manage it.

I certainly enjoyed your visit to New York and look forward to another one in the near future.

If you decide to have the American Folk Art show in February I shall try to come out during the exhibition, as I am eager to see the very good friends I have in Detroit. Incidentally, will you give us sufficient time for getting together the material for the exhibition as some of the items which we have sold, will have to be borrowed from collectors and requires a little additional time. We have just sent out the minor items to a Philadelphia gallery where a show of the early American paintings will be held, but are saving all the major objects in order to create a real sensation in Detroit.

Sincerely, J. S.

Director

Edith Gregor Muepert
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

810 North Sixth St.,
Harrisburg, Pa.
January 10, 1932.

American Folk Art Gallery
Edith Gregor Halpert Director
113 West 13th St.,
New York.

My dear Madam:

In reply to your letter of January 8, would say that I sent letter for your consideration; however I will again name prices.

The Washington painting, from what I can gather is about forty years and was found in an old hotel in Lancaster. I did not send frame as it is of a plain type and seven inches in width. Price of painting \$75.

The torn portrait and fruit painting were probably done by the same artist and were found in the vicinity of Reading. I have the frame of fruit painting which is one inch in width with two narrow strips of inlay. These paintings were painted about 1850. Price \$15 each.

The portrait of boy was found in Harrisburg and painted around 1860-70. Price 12 dollars. No frame.

I am sending negative of an attractive statue cut out of wood and covered with a thin layer of plaster paris, upon which is worked or painted a beautiful design somewhat after the oriental type. Both the front and back of the garment has the same artistic treatment. The height of statue from base to top of raised hand is 55 inches. This figure is in fine condition save for a few minor breaks. Price \$60. *Face of figure is black.*

I am including this description; however this type of statuary may not be in your field.

If you have no need of the above pieces I would appreciate their return at your convenience. Send to Mr. George Reep 520 1/2 East Grant St., Lancaster.

I would add that I come in touch with various articles of interest and would be glad to keep in mind anything you may especially desire.

Very truly yours,

Donald B. Mummu

Birmingham, Ala.
1015 South 20th St.,
January 13th, 1932

The Down-town Gallery,
113 West 13th St.,
New York City

Dear Sirs:-

I will send you a check to cover my indebtedness to you the latter part of this month. A long illness and many business misfortunes has prevented my sending this amount sooner.

With best wishes, I am,

Yours very truly,

Mrs. Carl Leibold

Mrs. Carl Leibold

JOHNSON'S BOOKSTORE

Bookstore Building 1379 Main Street Springfield Mass.

BOOKS STATIONERY
GIFTS GAMES ANTIQUES

The largest store of its kind in New England

Mrs. Edith Gregor Halpert
113 West 13th St.
New York City.

We have had some interesting Oil Portraits come in since your last visit to our Shop, also a very fine Civil War Painting, and thought you would be interested in stopping in to see them if you are up this way.

JOHNSON'S BOOKSTORE
BY

Walker Heimburg
Antique Department

WH/R
1/16/32

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 16, 1932

Mr. Edmund A. Gurry, Secretary
Society of Arts and Crafts
47 Patson Street
Detroit, Michigan

Dear Mr. Gurry:

I did not answer your letter regarding the material since both Mr. Tannahill and Mrs. Haass were here and the former has all the information necessary.

I was charmed with Mr. Tannahill. He is a delightful person and we had a very nice chat. Mrs. Haass spent some time here this morning and I enjoyed meeting her again so much. I am becoming quite set-up about the female sex because their appreciation of the lesser advertised objects is so keen. Of course there are exceptions, like yourself, and I have a general weakness for the opposite sex after all.

If you decide to have the exhibition of Americana I certainly shall come out to Detroit, as I feel like a mother hen and ~~careful~~ about my early American children and have developed great fondness for those who admire my children's brilliancy.

I hope to see you soon.

Sincerely yours

Director

Edith Gregor Halpert
la.

copy (check) x
XIII.
January 16, 1952

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

I am sure that you have been approached by a good many people regarding the financial difficulties the artists are having. I have talked little about this matter to you as I know that many others must have called your attention to the fact. There are several suggestions being made for assistance along those lines and we are cooperating with everyone concerned to better conditions.

This morning I received a letter from Mrs. Elizabeth Ames, the Executive Director of Yaddo. The enclosed booklet explains the work done by Mr. Frank. Mrs. Ames asked me to recommend names of artists for her guest list for the coming season which opens May 1st. It occurred to me that you might have some names which you would like to recommend as I understand there is a great deal of room and about ten recommendations would be acceptable. We have only three or four artists in our group who would welcome this kind of help and before referring the matter elsewhere I thought that it might reduce your correspondence somewhat and would relieve you of some of the annoyance to refer to me any such artists as you consider worthy of help, so that I might in turn, take it up with Mrs. Ames.

Sincerely yours

Director

Edith Gregor Halpert
la.



ABEYTON LODGE
POCANTICO HILLS
NEW YORK

Dear Mrs. Harper
and Mrs. Goldsmith:

Very anxious about Lawrence
and the confusion which his
illness has caused in my
life since Christmas have
prevented my thanking you
sooner for your most deligh-
ful Christmas present - the
Carnegie and two prints of the
"Capture of Major Andre." I
love it tremendously and
deem it a great addition.

to my collection.
If the cases were not
already made, I would be
very much tempted to put
it in the exhibition at
Philadelphia.

Hoping that the coming
year may bring to you both
a larger share of health and
happiness than the last year
seemed to have bestowed
upon any of us. I am

Cordially
Amy A. Bronson Jelles.

January 16th /34

AMERICAN FOLK ART GALLERY

113 WEST 13TH STREET
WATKINS 9-1535

NEW YORK, January 18, 1932

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Beryl De Mott
Liberty Corner
New Jersey

Dear Mr. De Mott:

As it is difficult to get any idea of a picture from a description, I wonder whether you can send us on approval the painting referred to in your letter as "Alice in Wonderland".

Sincerely yours

E. Gregor Harper
Director

Edith Gregor Harper
la.

*Will send this picture
down, first time we deliver
in N.Y. Possibly last of this
week.*

*Yours truly
Beryl De Mott*

GALLERY OPEN BY APPOINTMENT ONLY

Jan 19th 52?

510 PARK AVENUE

American Folk Art Gallery

Dear Sirs,

I would like to purchase the pair of pictures no 13 and no 14 in your exhibit, at \$25⁰⁰ 150⁰⁰ the pair. Enclosed is check for \$50⁰⁰. The pictures do not need to be delivered, of course till the exhibit is over, so I will send the balance in early February. I was thinking of possibly getting also one or both of numbers 8 and nine. These are quoted 75 and 125. If I were to purchase all four of these items it would come to 350⁰⁰. Would there be any difference in the total if I were to take the four items?

Very Truly
(miss) Alice de la Harv

January 19, 1932

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

Dear Mr. Harrison:

The catalo; which you sent me was very interesting and I am sure that the show must be a corker. It would be very nice of course to add some of the newer men to your list, but I understand the circumstances and can appreciate that you are doing everything in your power to keep the collection up to date, active and the best possible.

As I advised you previously, it is very difficult for us to place any of the early painters, as the name of this gallery has been associated entirely with the living moderns. On the other hand, if conditions were a little better, I could place some of your early masters with a more conservative gallery who cooperates with us from time to time. Suppose you send me photographs of the pictures which you are particularly eager to sell and I shall do all I can in that connection. Put down the lowest price in pencil so that I might have some working basis. Perhaps in this way we can arrange some exchange for you in the future.

The Alexander Brook show is causing gr at interest and his pictures are received so splendidly that we are justly proud of our young genius. I do hope that we can do some juggling.

Sincerely yours

Directly.

Edith Gregor Halpert
la.

WILLIAM C. LORING
687 BOYLSTON STREET
BOSTON, MASS.

January 19, 1932.

Mrs. Edith Halpert,
113 West 13th Street,
New York City.

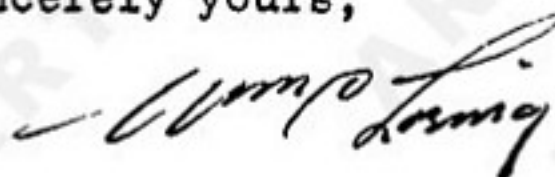
Dear Mrs. Halpert:

I was much impressed by your catalogue
which you forwarded to me last month.

I believe the Gunns (Mr. and Mrs.)
of West Newton, Massachusetts would be interested
in buying at a low figure many of the less im-
portant examples in your collection.

Sorry I have been unable to call re-
cently, but will certainly on my next visit to
New York.

Sincerely yours,



WCL:MEK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

January 19, 1932.

Mrs. Edith Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

The committee has decided to open the gallery with an exhibition of American Folk Art, which is to include paintings and sculpture. I am enclosing a list of some items which Mrs. Haass and Mr. Tannahill would especially like to have included if it is possible. The remaining selections we are leaving to your judgment. I think we wish to open the exhibition on the 15th of February, and it would be wise to have it reach us by the week of the 8th so that we could have time to unpack and properly install the exhibit.

It would be a great help if you could get to me the material for our catalogue, and any publicity which you think we might be able to use.

I appreciate your kindness to Mrs. Haass and Mr. Tannahill during their recent visit. They came back with great enthusiasm both for the things which they saw in your gallery and also for the exhibition of American Folk Art in Newark. I certainly hope that you will come to Detroit if it is possible when we put this show on.

Sincerely yours,

Edmund C. Gurney
Secretary.

EAG:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE SOCIETY OF ARTS AND CRAFTS

LIST OF ITEMS WE WOULD LIKE INCLUDED FOR OUR EXHIBITION

WEATHER VANES -

The total to be about 15 and to include among this number the following special items:

120, 122, 123, 127, 130, 132, 134, 139.

PAINTINGS

The total to be about 20 and to include in this group:

2 Pickett pictures
2 Hicks
1 R. Peale

Also:

18, 19, 21, 22, 36, 38, 44 (which is a Pickett), 53, 54.

SCULPTURE

The total to be about 20 and to include the following:

~~2~~ 3, 19, 31, 33, 49, 50, 58, 81, 85, 88.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan 20th

510 PARK AVENUE

American Folk Art Gallery,
113 West 13th St
Dear Seis,

I will accept the reduction
of \$40⁰⁰ suggested on the purchases.

Enclosed please find my check
for \$160⁰⁰ 85 104 J
75 PT

No hurry about delivery of the
purchases -

Very Truly
Alicia de la Huar

January 20, 1932

Mr. C. K. Johnson
352 West Putnam Avenue
Greenwich, Connecticut

Dear Mr. Johnson:

We have decided to keep the painting of the
snow scene which you left with us a short
time ago.

Will you be good enough to send the frame.

Sincerely yours

Director

Edith Gregor Halpert
la.

PUBLISHED BY ALBERT & CHARLES BONI

TEL. ALGONQUIN 4-2000 · CABLE BONILOOKS

ARTIST

A MAGAZINE OF FINE & APPLIED ART
66 FIFTH AVENUE · NEW YORK

January 20th, 1932

Mrs. E. G. Halpert,
The Downtown Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert,

As I told Alan over the telephone last week, the Charles Locke lithograph "Latins" was reproduced in the April 1931 issue of ATELIER. I have written the London Studio for the return of this print, and directly it is received will return it to your gallery.

I am indeed sorry there has been such delay in the return of this lithograph.

Sincerely yours,

Tammy Levine
(Mrs. M. Levine)

L:F

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan. 21. 32.

Edith G. Haffert

Madam.

Photo. enclosed shows a striking old item of the Mexican War, size 40 x 25 1/2 in. framed as Photo. shows, painted on silk and glued on canvas, in fair con. needs some repairs at a few places, a very colorful piece and Rare, priced \$50.00. This belongs to a private family and they have asked me to sell for them.

This is a nice old piece.

Very Truly

C. M. Haffert

346 So. Fifth St.

WILLIAM C. LORING
687 BOYLSTON STREET
BOSTON, MASS.

January 21, 1932.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I was very much disappointed in not being able to attend your exhibition. My friend William Sawitsky said it was wonderful.

I would suggest that you write directly to Mrs. W. J. Gunn, 173 Otis Street, West Newton, Massachusetts. I shall write to her today telling her that I think it is a remarkable opportunity to add to her own collection. They are, as I have told you before, people that seldom go beyond the price of \$100, generally buying their treasures directly from the country antique shops for around \$50. You may have a little difficulty effecting the sale as Mrs. Gunn is considerably handicapped by a nervous condition. If that occurs I can be constructively helpful.

Sincerely yours,



WCL:MEK

January 23, 1932

Johnson's Bookstore
1379 Main Street
Springfield, Mass.

Gentlemen:

As we are not making any trips during this time of the year, it will not be possible to see the Civil War painting regarding which you wrote.

If you have a photograph of this picture, we shall be glad to consider it.

Sincerely yours

Edith Gregor Halpert
la.

Director

January 23, 1932

Mr. Francis Taylor
Director, Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Taylor:

I am writing to you directly since this matter concerns museum and national policy rather than a departmental transaction.

During your Watercolor exhibition, Mr. Wohls asked me to call his attention to any figure painting by Kuniyoshi, as watercolor funds could be used for such an acquisition, and the Hearn stipulation of citizenship would not enter into the matter. Both Mr. Wohls and Mr. Williams saw the new Kuniyoshi in gouache and expressed admiration for this excellent example now ~~on display~~ *on display* in our Watercolor show.

Page
In view of the Japanese situation, I decided to address myself to you instead of carrying on through the regular channels. Yasuo Kuniyoshi is not only recognized as one of our outstanding American painters, but is also considered a loyal American by all the powers that be. He is represented in most of the major museums and his contribution to American art is enthusiastically accepted.

It would be a noble gesture on the part of the Metropolitan Museum to make a purchase at this time - and of a painting considered so desirable. Psychologically, the announcement of this purchase by the most important museum would serve as a most effective example to the world at large of the tolerance, freedom, and cultural integrity of American institutions. And it would give heart to a valuable artist to continue his vital contribution to our art.

As a final mention, all the funds involved in this small transaction will be immediately converted into Defense Bonds.

The painting may be seen here, or will be sent to the museum if you prefer. May I hear from you?

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

642 Dickinson St.
Springfield, Mass.
Jan. 24. 1932.

American Folk Art Gallery
New York City.

Gentlemen: I read with interest that you recently had an exhibition of paintings by Joseph Stock. As he was my father's uncle it pleased me to learn that he is at last getting his due of fame.

I have three of his paintings, one being a large canvas of two children at play and I believe this is one of his later paintings, probably about 1850.

If anyone is interested I can no doubt compile considerable biographical data as our family bible and records reveal quite a little.

I shall be pleased to learn whether there is any considerable collection of his paintings as I thought they were pretty well scattered.

Very truly yours,

Walter E. Cooley

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Supplies

350 Farmington Ave.
Hartford, Conn.
January 25, 1932

Mr. Holger Cahill
45 Washington Square,
New York City.

My dear Mr. Cahill

Your letter of the 20th reached me three or four days ago and I thank you for writing.

I shall be very glad to have you call at any time when you are in Hartford. I think it would be well for you to drop me a line when it is convenient for you to come so that I will be sure to be at home.

At the time I married and our home in Springfield was broken up some of Uncle Joseph's pictures were sent to my sister's in Ohio. I have asked her to send them back to me and hope to have them here when you come. I also have two small portraits in my summer cottage in Maine but I cannot get those before summer should you care to

see them. One of the latter is a small portrait of Uncle Joseph himself which he painted by looking in a mirror.

My cousin, Mrs. Cooper, in Springfield has the portraits of Grandfather and Grandmother Stock, Uncle Joseph's father and mother.

I think probably she knows more concerning Uncle Joseph's work than I do.

When you come to Hartford perhaps you could go on up to Springfield also. If it were summer I could drive you up, but I do not drive my car in the winter.

I will let you know when I receive the paintings from my sister. I hope they are still in good condition.

Thanking you for your interest,
I am

Yours sincerely
Lucy Stock Chapin
(Mrs. G. W.)

January 25, 1932

PC-2 AFA
Mrs. J. Gunn
173 Otis Street
West Newton, Massachusetts

Dear Mrs. Gunn:

Mr. William C. Loring of Boston, suggested that I communicate with you regarding a group of pictures by early Americans which we have in stock.

Aside from some of the very precious examples which run into the thousands, we have a number of most interesting paintings of children, landscapes, portraits of men and women, etc. which we can sell in a small group at prices below \$100. These are very fine examples, but since we have no historical information on the pictures and since we paid low prices for them, for that reason we can let them go at very interesting prices.

I hope that you will come down to see this group, whether you are or are not interested in making immediate acquisitions, I shall be delighted to show the paintings to you.

Sincerely yours

Director

Edith Gregor Halpert
la.

January 21, 1932

Mrs. S. M. Neal
473 Sumner Avenue
Springfield, Mass.

Dear Mrs. Neal:

Your letter addressed to the New York Times was referred to me.

Enclosed you will find a catalog of our recent exhibition of "American Ancestors" which included the two paintings by J. Stock called "The Eddy Twins". We own these pictures and are sending them for exhibition to Detroit within the next two weeks. They were among the outstanding paintings in the exhibition and created a tremendous interest. We also know of several other pictures by the same artist--two in Cincinnati and one in New York City -- both in private collections. Under separate cover two photographs are being sent to you.

If there is any other information you should desire, please get in touch with me.

Sincerely yours

Director

Edith Gregor Halpert
la.

RECEIVED JAN 25 1932

Dear Mr. Gurry:

no branch of our collection is more important than the folk art collection. I am very glad to hear that you are planning to have an exhibition of American Folk Art. I am sure it will be a great success.

January 23, 1932
Mr. Edmund A. Gurry, Secretary
Society of Arts and Crafts
47 Watson Street
Detroit, Michigan

Dear Mr. Gurry:

I was very much pleased to learn that your committee definitely decided to have the exhibition of American Folk Art. Detroit will have something to get excited about, with this show, as we are planning to include all the outstanding examples, both in painting and sculpture. The exhibition will doubtless be a great event in Detroit, since it is of vital interest throughout the East. I have checked the list you sent me and find that a number of the objects selected by Mrs. Haass and Mr. Tannahill are not in the American Folk Art Gallery collection, but I think that I can arrange to have them included as loans.

I would suggest that you write directly to the Newark Museum for the following paintings, which belong to them:

44	Pickell	-	Council Tree
53			Mount Vernon
26	Whitney	-	American Landscape
36			Portrait of Child
19			Red Shawl

In addition to the above paintings, I am enclosing a list of the group from our own exhibition, which are so important that they should be included. A few of these I showed to Mrs. Haass and Mr. Tannahill. Most of the pictures from our exhibition, which you saw, had been sent to Philadelphia and therefore were not here when Mrs. Haass and Mr. Tannahill called.

Under separate cover I am sending you photographs of some of these pictures, so that you can identify them.

A list of sculpture and weathervanes is also enclosed. Several of those selected are in private collections and I am endeavoring to obtain these for the show, but I doubt whether this will be possible as the owner is arranging a private exhibition in his home and has already announced this to his friends. However, in most cases we have duplicated pieces so that the collection will be complete.

I think it would be interesting to add the cast iron figure of George Washington which belongs to a private collector, but which

Mr. Edmund Gurry continued

we have succeeded in getting another cast.

If you like, I shall send you the clipping, if we can depend on having them returned to us, as we have only one set. I am very eager to have Dr. Valentiner see the paintings which came out of the Pennsylvania territory and which comes out of the German tradition.

Have you decided to have Mr. Cahill come out during the show? Do let me know.

I look forward to seeing you soon. In the meantime, I am getting all the material together and shall give you what information you desire on each of the objects actually selected for the show.

Sincerely yours

Director

Edith Gregor Halpert
la.

2400 S. Western Ave.
Los Angeles Jan. 26, 1932

My dear Mrs. Halpert -

I can readily understand how doubly difficult it is for me to dispose of any type of art - when for me it is difficult to handle ~~any~~ any art except a special type.

I have had no relations with any dealers since

I met Mr. Mumthear & myself - & a couple abroad. The Grand Central organization did all possible to get me as member from start - but would not turn a finger over for me - even if artist rules did not interfere.

That explains purpose of my former letter - Briefly I felt & feel now that an artist can ask favors - or you can engineer methods - but I never could do in any circumstances. I have no illusions - appreciate all the difficulties - just make suggestions for what they are worth - no more - no less.

Local art dealers either cannot or make no effort to handle my pictures - Now & then I sell direct in Chicago & have managed to do so out here. Los Angeles market is fast growing as demand as ever - almost back to 1916 when I tried to educate the public. Arthur Millier as a critic seems to wish to be a big fish in a small pool - so almost ignores outside art - specializes more & more in local art. This may be an attitude I have - but if sport - a talented man but not in position to spread art.

I began dreaming one day & then fell to mental scheming & wrote you - to this effect in a personal sense;

I have two boxes - one I included in the Harrison American gallery - the other is hanging in my library - I am not collecting for my home - just having things not in Museum as temporarily available.

This little Chace may not be a great picture but it is a very fine thing - I bought it from Mr. Chace in his old 14th St. or 15th St. (I am forget) - studio - a spring of 1916 - It is a panel - mahogany - 15" x 12" - a queer composition but a remarkably well painted work - Chace at his best in execution - The scene is near his old home at Briarwood - He was Thierman - Long Chace's father - at that time over 80 years of age - It cost me \$350 cash - I think about January 1916 & I was the president collector of America that day. I had arranged to buy another canvas - Still life - that fall - but as for them Mr. Chace died.

I should think many an artist would just like to own a Chace if for no other purpose than to study his style and any good there would always have its market at some time - even if not in a hurry. He is dead - he was a Master & my example is genuine - I had been shown many times to told me.

If in your list - some man is willing to give up a good example of his own (must be an example worthy of my collection) by a man suited for the Museum - I would think an even swap would be mutually advantageous.

I send my last photograph - just keep it for use - no hurry whatever. If I sell elsewhere (most unlikely) I would notify you.

My other paintings to be sure are "Old Hat" but not in any sense bad paintings - I am & your artists naturally might not fancy them - my California friends scream at me & rage because I have removed from our gallery such "Exquisite Creations" & substituted in place thereof such monstrosities. I can't make the poor folk buy them for no but they represent a big percentage of American public at that - in their likes & dislikes. I can not imagine any of your artist people working

to possess - Paul Klee, Georges Rouault, H. B. Suedt, Walter M. Egan, E. L. Thumenschein, Robert Venetk etc. - now can I blame them - But can an artist who owns a picture - not market it better than a collector like myself - at a price?

Never mind the micro-objects & I realize that I might lose if I turned in - but business is one thing - dirty mallopp another thing.

Take an artist - no matter who - what does he seek - 1st - Money - 2nd Representation - 3rd Reputation - 4th ability to cash in on his name -

Take me - I have no money - from appearances will be a don and enter for several years - no fault of mine.

I am not asking for favors in sense of charity - just a possible method of getting perhaps some good pictures by really good men - in exchange for other pictures - but somehow might find a market - the artists get representation - let us hope add to their reputation & even if losing out in cash at first - at least is working up additional propaganda for future sales.

The artist has not time - Matisse & Picasso excepted who can sell all the paints - many have collections of their own works to glut any market. You would hate to see a poor example of any of your men in a Museum gallery - just as I would hate it. At that - some method might be possible - to turn my pictures into money for your artists & your artists get representation in my gallery - far better than just to sell or auction a sale of my pictures to buy your men. What I mean is this - your artists could sell my pictures if their property far more readily than you could sell or suggest selling the pictures of a Californian art collector.

I asked Miss Kipton of Museum to try to try & have printed for me some photographs - the plates are in Museum being loaned for several years - before I received pictures. When I get them I will mail to you - to not know where - you have can tell - no you can judgment & keep me posted.

I have Walter M'Ever - 75" x 66" - now hanging in Museum - in Chicago, San Francisco Exposition & elsewhere when then was priced at \$7500 - It cost me \$1050 plus expenses in 1918 -

Paul Hing - 50 x 60 - capitally cost \$500 in 1924. (\$3500 Grand Central Gallery)

George Elmer Stone - 50 x 50 - a stray thing - now hanging in Museum - cost me also capitally \$600 in 1923. (\$3500 in show)

H. B. Smith - 34 x 44 cost in 1924 - \$500 -

Ben Foster 30 x 25 - in 1916 cost \$500 - (\$2500 Macketh)

Robert Vonnoh - 36 x 36 - in 1924 cost \$500 - (\$2500 Standall)

E. L. Munnings - granite - 16 x 14 - I claim his best work - I want \$250 for it & prefer keeping otherwise.

Some are hanging in my home - some in Museum - not home in Harbor Gallery - a couple are in hands of two antique dealer who ask insane prices on top of my list prices.

I just located 4 photographs - will have the balance I hope next week.

As soon as my Chicago debts arrive I will try to make my next payment on Per Krogh -

Also I do hope Museum will send you \$5.00 for Whitney catalogue. Let me know - I will reply you for 27 cents postage in parcel. I am truly yours, Harry Harrison.

2 Bond Street -
Cambridge - Mass.
28 January, 1932.

Dear Mrs. Halpert -

I am in the thick of packing
for the move to New York. We shall
be there on and after 2 February,
at Hatfield House, 304 East 41
Street, and I hope you will come
to see us soon and applaud our
courage in transplanting our New
Englandism to the bosom of the
Empire State Building! Please
keep my new address on your
mailing list.

You will, I'm sure, be glad

for me that daughter France be an appointment
for next year in the Brearly School on 83rd St.
It be come, of course, independently of our own
plans, and so remain on auspicious terms for
our adventure in New York.

Has your client come to a decision in
regard to the child's portrait? You know I
must love to have it, but I don't feel that I
can wait my words long for his decision. I must
begin to make a definite move to place it,
possibly in some Museum, soon after I reach
New York. Will you let me know, please.

I hope things are going better with your business,
though this is, I suppose, too much to hope
just now. My best wishes!

Cordially yours —

Hubert Carlton Mide

(Mrs. G. H. Mide)

January 29, 1932

Mr. Walter E. Cooley
642 Dickinson Street
Springfield, Mass.

Dear Mr. Cooley:

We are very much interested in your letter as we have endeavored to obtain additional information regarding Joseph Stock, the painter of the Eddy Twins now in our collection.

One of the important New York writers is planning to write an article on Joseph Stock and is naturally eager to have any biographical data available. We have so little information, other than that he lived in Springfield and was a painter of importance, that anything you can furnish will be very valuable to us.

Do you happen to have photographs of the three paintings in your possession? I should very much like to see them but as it is improbable that I shall go to Springfield before the early summer, photographs will have to satisfy me for the present.

Do let me hear from you soon again.

Sincerely yours

Director

Edith Gregor Halpert
la.

January 29, 1932

Hicks

Mr. Frank L. Worthington
Doylestown
Pennsylvania

Dear Mr. Worthington:

Thank you for your recent letter.

We are of course interested in the "Peaceable Kingdom" referred to, but would like to know what price the owner has set on it.

So far, in spite of all the publicity and all the excitement about Hicks, we have been unable to place any of the examples and do not wish to increase our investment at present.

I shall be grateful for whatever information you can furnish.

Sincerely yours

Director

Edith Gregor Halpert
la.

*g. Cooper
translating this?*

January 30, 1932

Dudensing Galleries
5 East 57 Street
New York, N. Y.

Gentlemen:

In auditing the books for the annual report, I find an outstanding account in your name for the sum of \$41.25.

In my desire to clear up all outstanding accounts I am writing to you to ascertain when you think you can pay this bill.

A self addressed envelope is enclosed for your convenience.

Very truly yours
THE DODGSON GALLERY

Accountant

2400 S. Western Av.
Los Angeles, Calif.
Jan. 30 - 1952

My dear Mrs. Halpert

The enclosed check happened along
and I am endorsing it over to you to
apply on the Corbel oil painting - thus
reducing the amount I still owe you
to \$307.⁵⁰ - I may have to skip a
month or two in next payments unless
rents pick up - more at present than ever -
not any vacant buildings but tenants do not
pay - Hence it cannot last forever.

On second thought I will include
a check of my own so as to make the debt
an even Three Hundred (\$300.00) Dollars.

Under separate cover I am
forwarding a box additional photographs - I
would be most happy to sell some of
these canvases or wrap for things I could
include in my American Gallery.

I do not ask for a select number in
your post - simply figure out some way to
work in my surplus art & in advantage
& help me get something more in my present
line. I see no other way for me to
keep up the same for a year or more -
at least until business conditions pick up.

I have the foolish notion that the
last method is through artists - trade with
me & sell what I give in exchange. An
artist can so to a dealer. I cannot approach
any dealer. You can do so in behalf of an
artists. I never could do so. For instance
Machett, Wild, Samuel Jany, Robert etc.
would approach me - a dealer would not
help. I cannot contact would raise hell with
that any artists are their selling artists.
I will not bother you more - I am not
frustrated again. Yours truly
Arthur Hays Sulzberger

What about Museum Society for the Stricken? I
could say - I will send picture - I think 20 each
if they could say \$5.00

January 30, 1932

POK
AFAS
Miss Charlotte R. Partridge, Director
Layton Art Gallery
438 Jefferson Street
Milwaukee, Wisconsin

Dear Miss Partridge:

Recently I read of your acquisition of a portrait by Rembrandt Peale.

In our collection of early American art, which includes several hundred paintings and sculpture, we have a rare example by Raphaelle Peale, the little known brother of Rembrandt. This painting has created so much interest in the art world, both for its exceptionally fine quality in painting and the unique conception for the year of 1823, that I am sure you must have read of it, and have probably seen reproductions. However, I am sending you a photograph of the picture.

This is a rare museum piece and since you are evidently interested in work of that period, it occurred to me to recommend the picture to you as a possible purchase. If you are interested I shall give you additional information.

Sincerely yours

Director

Edith Gregor Halpert
la.

THE NEWARK MUSEUM
NEWARK NEW JERSEY



ARTHUR F. EDGER, *President*
LOUIS BAMBERGER, *Vice-President*
J. H. BACHELLER, *Vice-President*
FRANKLIN CONKLIN, JR., *Vice-President*
LOUIS BAMBERGER, *Treasurer*
BEATRICE WINNER, *Secretary and Director*
ALICE W. KENDALL, *Assistant Secretary*
and Assistant Director
TELEPHONE MITCHELL 2-0011

January 30, 1932.

Mrs. Samuel Halpert,
American Folk Art Gallery,
113 West 13th St.,
New York City.

My dear Mrs. Halpert:

I hope you enjoyed the catalog of the American Folk Sculpture Exhibit. I regret very much that it will not be possible for the Museum to acquire any of the sculpture that was lent to us for this exhibition. Our budget is still under consideration by the City and we are in no position to make any purchases.

Let me thank you again for your interest and your cooperation. The exhibit has certainly created a great deal of interest and we are sorry to see it end.

Yours truly,

Beatrice Winner
Director.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1932

Newark Museum
47 Washington Street
Newark, N. J.

Gentlemen:

Will you please ship all the sculpture which you collected from this gallery, directly to us and we shall redistribute it in order to avoid mixing up the many special lists. I shall communicate with the owners who will call for their material here.

All the items for which Mrs. Rockefeller received a receipt directly are to be returned to her address of 10 West 54 Street. In addition, please include the following list.

Sincerely yours

Director

Edith Gregor Halpert
19.

24 -
as to whether it is a list -

FOUNDED 1906



INCORPORATED 1913

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1932.

Mrs. Edith Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you so much for your letter in which you gave us the information about the various examples in the American Folk Art exhibition. Mr. Tannahill was delighted and with a few exceptions has kept everything which you suggested.

I am sending a list that Mr. Tannahill has personally selected. The weathervanes have been kept just as you listed them, but the paintings and the sculpture have had one or two changes, and the numbers for these are given as well as those which we excluded so that there can be no misunderstanding. I did not know whether the painting of the Child with Blue Dress, #21, which is listed with a Newark Museum number was to come from them or not, but we would like it included if it is in your collection. Mr. Tannahill and I both agree that it would be interesting to add the cast iron figure of George Washington to that group along with the others.

Will you give us an idea about the insurance for the exhibition, both in transportation and while it is here, with the valuation of the objects, and we should like the clippings for publicity.

Because Mr. Tannahill is financing the first exhibition I will not be able to ask Mr. Cahill to come unless some other member of the Board contributes the money.

We are now going to write to Newark and to Cleveland for the paintings you suggested. I will run into the Print Show at the Hudson Galleries, and if you decide to come let me know so that you can be at the Wardell.

Sincerely yours,

Secretary.

FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET • DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 2, 1932.

Mrs. Edith Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

On reading your letter the second time I gathered that you meant to write the Cleveland Museum for us about the painting - Glass Bowl with Fruit, 1820. We have delayed writing them until we hear from you.

Sincerely yours,

Edmund A. Gurry

EAG:KB

Secretary.

P. S. We have decided to open on the 22nd of February.

DUDENSING GALLERIES, INC.

• AMERICAN PAINTINGS •

5 EAST 57TH STREET

NEW YORK, N. Y.

EXAMPLES OF WORK BY:

HERMAN TRUNK
PEPPINO MANGRAVITE
ARNOLD BLANCH
ARNOLD WILTZ
KONRAD CRAMER
STEPHEN ETNIER
FRED TAUBES
MAXWELL SIMPSON
EDWARD LANING
ISABEL BISHOP
ROBERT LAURENT
WARREN WHEELOCK
HEINZ WARNECKE
CARL WALTERS
JOSEPH POLLET
REGINALD MARSH
ROBERT CHANLOR
BUK
ERNEST FIENE
NURA
JOHN D. GRAHAM

BLAKELOCK
COROT
HASSAM
INNESS
ROUSSEAU
RYDER
SULLY
WALKER
WYANT

WE APPRAISE, BUY OR
SELL PAINTINGS

SCULPTURE

BOOKS

February 3rd. 1932

Downtown Gallery
113 West 13th Street
New York City.

Gentlemen:

In reply to your letter of the 30th. of
January, I wish to say that as soon as we have
collected the monies for the items sold we will
gladly send you our check. We are making every
effort to collect our own outstanding accounts
and find it just as difficult as you. If we can
spare this amount ourselves we will gladly send
it along without waiting further on the others.

I am,

Yours truly,
Richard Dudensing
Dudensing Galleries Inc.

A Complete Home Requires Good Pictures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 3, 1932

Mr. Charles M. Heffner
346 So. Fifth Street
Reading, Pennsylvania

Dear Mr. Heffner:

If you wish to send an approval, the painting referred to in your recent letter, I shall be glad to consider it.

Sincerely yours

Edith Gregor Halpert
la.

Director

Parkway
WEBSTER HOTEL
LINCOLN PARK WEST
CHICAGO

Feb. 4th. 1932.

My dear Mrs. Halpert,

I am enclosing a catalogue of a summer show at the Art Institute held last summer- I was helpful to my friend, Mr. Mayer, in getting the things together- I also prepared the catalogue. It was an interesting collection and created a lot of talk.

I am also sending a clipping from the Chicago Post, a sketch of my dear friend, ^{the late} Arthur J. Eddy, one of the earliest of American collectors of modern art- 20 odd of his canvases and three pieces of statuary were left to the Art Institute by his widow who died within the year. Some of the outstanding things in his collection the Institute did not get, notably

Gleize's Man on the Balcony, Picabia's Dance at the Spring, Franz Marc's Red Deer and the Chess Players by Marcel Duchamp. Duchamp's King and Queen Surrounded by Swift Moving Nudes- Some title, that!- Eddy sold to a Los Angeles collector, ^sAronberg, or some such name- a good while ago- it was a companionpiece to the Nude Descending the Stairs that stirred up the animals at the time of the Armory Show in 1913.

With best wishes for a prosperous season,

Sincerely Yours,

Carl H. Harrison

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1932

Mr. Donald B. Mummert
810 North Sixth Street
Harrisburg, Pennsylvania

Dear Mr. Mummert:

We have decided to keep the "Portrait of A Woman" which was torn, but have been unable to place any of the other pictures which you sent.

These are being sent to you by express.

Sincerely yours

Director

Edith Gregor Halpert
la.

473 Sumner Ave.
Springfield, Mass.
Feb. 6, '32

Miss Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th St.
New York, N.Y.

Dear Miss Halpert:-

Thank you so much for sending me the photographs of the Joseph Stock portraits, recently exhibited in your "American Ancestors" section. Do you wish me to keep them long enough to be sure whether I will have use for them in illustrating a short article concerning this artist, and if I do so pay for them and if not return them? Of course, I did not order any pictures, though I know that the Springfield Republican did order by telegraph, these pictures to illustrate the article I wrote about Mr. Stock, which was recently published.

I am glad to know of the portraits you mention being in Cincinnati and New York, and if I should want to know more of them and perhaps learn a bit about the artist from their owners, do you suppose it will be all right to make such inquiry? I'd not be considered a nuisance? I know of another portrait in Worcester too. I hoped to learn about the identity of the "Eddy Twins" but all leads here have proved blind.

Very truly,

Stella L. Huff (Mrs.)

364 East 41 Street - New York
8th Floor
ATA

Dear Mr. Halpert-

Here is one more I select. I overlooked the other day. Some "drawing set" or duplicates, in the presence of circumstances just now. This is priced \$60 - which is cost plus a very modest profit while. I feel I must make it due to give up so much of my collection.

Cordially yours -

Isabel Graham Wilson

Telephone

Hatfield House -

Murray Hill 4-3390

February 9, 1932

Mr. Edmund A. Gurry, Secretary
Society of Arts and Crafts
45 Watson Street
Detroit, Michigan

Dear Mr. Gurry:

I am glad that you decided to postpone the exhibition for a week as we have had a good deal of difficulty in getting the sculpture returned from the Newark Museum. They have one small truck available and the material has been in sections. We hope to have the balance by Thursday, at which time I shall send you a complete list of titles and prices for insurance. In the meantime, will you write to Budworth, giving instructions for shipping etc. I have already had the paintings called for and am sending you a list under separate cover.

Mr. Barber has agreed to lend his sculpture, and Mrs. Rockefeller and Mr. Laurent have done likewise. Therefore your group will be complete with the possible exception of the child's head by Ames which belongs to Mr. Cunningham, who is worried about transporting this rather fragile object.

Some of the pictures have already been insured and I am making notations to that effect on the consignment slip. Do you wish to have the clipping book, or will it be time enough to have it with me when I come to Detroit. I have just accepted Mrs. Haass' invitation to stop with her during my stay and am planning to leave either by plane on Sunday or by train on Saturday, February 20th. I hope you will save some time for me, as I want to see something of you while in your adopted city. Is Mrs. Simpson in town? It would be so nice to see her again.

Please let me know if you wish any special data in connection with the exhibits.

Sincerely yours

Director

Edith Gregor Halpert
la.

AFA

Joseph Stark

February 10, 1932

Mr. Walter E. Cooley
642 Dickinson Street
Springfield, Massachusetts

Dear Mr. Cooley:

A short time ago I wrote asking if you had photographs of the three paintings referred to in your previous letter. It has since occurred to me that you might be interested in sending these three pictures to us on approval, as we might be interested in buying one or more in order to fill out our collection -- that is, if the pictures are for sale and the prices are within our reach.

I look forward to hearing from you soon.

Sincerely yours

Director

Edith Gregor Halpert
la.

FOUNDED 1906



INCORPORATED 1913

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

February 10, 1932.

Mrs. Edith Halpert
113 West 13th Street
New York City

My dear Mrs. Halpert:

I have just written Budworth to ship the exhibition to us immediately, so that we shall have plenty of time to install it. Since you have said nothing to the contrary we are taking it for granted that the Cleveland Museum will send the one painting directly to us.

I shall be very glad to see the clipping book, and I think it will be time enough if you bring it when you come. We trust that we can have the photographs of the sculpture as we want to use them in the Sunday paper on the twenty-first.

Can you give us an idea of the proportion of blue lights you put in the indirect lightingtrough? Also, what type of fixture or nail you use to hang paintings with?

Thank you for all you have done for us; we are indeed grateful. I shall look forward to seeing you.

Sincerely yours,

Edmund R. Gutzky
Secretary.

EAG:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 10, 1932

Mrs. Howard W. Lang
49 Mt. Vernon St.
Boston, Mass.

Dear Mrs. Lang:

The Eddy Twins by Joseph Stock were painted in Springfield Massachusetts, as both the artist and the Eddy family resided there in the 1840's. We have seen a number of additional paintings by this artist and they are all more or less in the same style. I have never found any raised placed in any of the pictures and it does not seem possible that the painting referred to in your letter is by the same man. However, it would be interesting to make the comparison and if you can send us photographs of your pictures, we shall be very glad to give you whatever information we can, as we have a large collection of miscellaneous pictures from various parts of the country and might recognize some of the characteristics.

Sincerely yours

Director

Edith Gregor Halpert
la.

Princeton N.J.
February 10, 1932.

American Folk Art Gallery
Edith Gregor Halpert Director
113 West 13th St.,
New York City:

Dear Miss Halpert:

I am sending a bill for painting as you requested.

I also enclosing a larger photograph of the statue that I have in my possession. You will observe that a partial view of the decoration is visible.; however this is a very faint expression of its actual state. Maybe you may have someone interested in this type of work.

From my conversation with you last Saturday I gather that it will be alright to leave the other paintings for the present. I hope to be in New York again within the next six weeks and at that time can make further arrangements.

I will not be able to see the man in Lancaster that has the ship figure. When I see him I shall endeavor to get a photograph.

During the next six weeks you can address me at 219 Brown Hall, Princeton Seminary, Princeton N.J.

Very truly yours,

James B. Mumford

February 12, 1932

Mr. Walker Heimborg
Antique Department
Johnson's Bookstore
1379 Main Street
Springfield, Mass.

Dear Mr. Heimborg:

Thank you for sending us the photograph of the
Civil War painting.

This is a too little realistic and not sufficiently
primitive for our collection and I am therefore
returning the photograph to you.

Thank you for your courtesy.

Sincerely yours

Director

Edith Gregor Halpert
la.

642 Dickinson St.,
Springfield, Mass.
Feb 17 1932

Dear Miss Halpert:

I am enclosing snapshots of the paintings and on each I have marked the actual size of the canvas. The photos are very poor but they will give you an idea of what the pictures are like anyway.

The large picture is in excellent condition but the other two might need some slight repairing as there is a small hole in one while the third one needs retouching where a little of the paint has chipped off. All the blemishes are in the background and not on the figures.

Very truly yours,
Walter E. Cooley

February 17, 1932

Mr. Edmund A. Gurry, Secretary
Society of Arts and Crafts
47 Watson Street
Detroit, Michigan

Dear Mr. Gurry:

All of the paintings and sculpture have been shipped and the insurance was taken care of at this end, since we have the most reasonable rate arrangement in New York, and the saving, as compared with the express, is considerable.

The "Lawn Figure of George Washington" which you wished to have was not available, as Mrs. Rockefeller has it on exhibition in her own gallery and did not wish to part with it at the present time. I therefore substituted the small Cigar Store Indian so that you might have one large piece in the show. I am so glad that we were able to borrow the many objects which were no longer in our own collection, but I assured the owners that everything would be very well taken care of.

I have decided after all not to stop with Mrs. Haass as it would be rather an imposition in view of the fact that I should have to make a good many telephone calls; have visitors; and dash around generally. A well regulated home is no place for a business woman and I thought it best to stop at a hotel. If possible will you arrange for a room for me at the Wardell. I promise not to compromise you. According to my present plans, I am leaving for Detroit on Saturday the 20th at 6:30 and hope to see you some time Sunday. I am really looking forward to this trip and I am very glad that the exhibition has been arranged. The photographs of several pieces of sculpture were forwarded to you yesterday. The list was also mailed to you.

My very best regards.

Sincerely yours

Edith Gregor Halpert
la.

Director

February 18, 1932

Mr. Bryson Burroughs
Curator of Paintings
Metropolitan Museum of Art
81st Street & Fifth Avenue
New York, N. Y.

Dear Mr. Burroughs:

Quite some time ago I wrote to you suggesting the purchase of a painting by Alexander Brook by the Metropolitan Museum and sent you a photograph of "Belinda with Skipping Rope" which is now on view in the exhibition of the American Society of Painters, Sculptors and Drawers at the Whitney Museum. I did not follow-up my letter as there were so many things going on at the Metropolitan of more importance, but now that your organization is complete again, it occurred to me to call your attention to this picture once more. To have additional new canvases by Mr. Brook which are such splendid examples that I should be very happy to show them to you when you have an opportunity to drop in. We have had a one man show of his work recently and this exhibition proved to be a great success in spite of the present conditions.

For your information, we are also agents for the following artists:

Bernard Karfiol
Charles Sheeler
Max Weber
William Zorach

Peggy Bacon
Glenn O. Coleman
"Pop" Hart
Samuel Halpert

as well as a number of others.

I look forward to hearing from you soon.

Sincerely yours

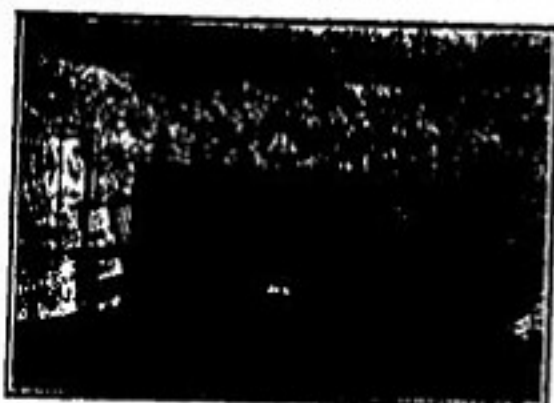
Director

Edith Gregor Halpert
la.

Feb. 25th /37

ANTIQUES

FARM
1/4 m. East of Liberty Corner
New Jersey



Post Office and Railroad
MILLINGTON, N. J.

Telephone: Millington 333

BERYL DE MOTT

My dear Mr. Haight,
I am sorry that I
cannot be of help about
the missing portrait. We
have not received any
portraits from any
direction for a long
while. If it should be
my chance come to us,
will notify you.

Sincerely,
Beryl De Mott

Bell Phone
992R1-4

R. M. PRICE
HAND CARVED FRAMES

NEW HOPE, PA.

February 23rd 1932

Account of

My Dear Mr. Halpert.

Please let me hear from you in regard to the sale of the two pictures I understood from your letter of December 4th and your later telephone call that you had an offer of \$2000.00 for "Manchester Valley" by Joseph Pickett and that you were purchasing the rigorous picture yourself over

The owners of the picture question me about it every time they see me and I would very much like to complete the business in both cases. Have heard nothing from Dr Cahill. I have been holding a canvass here in which he might be interested tho to me it does not seem very important.

Sincerely
A. M. Rice

To
Mrs. Edith Gregory Halpert
New York. N. Y.

FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

February 25, 1932.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

My dear Mrs. Halpert:

The paintings on velvet have come and
we are keeping three of them:

# P483 - Small Bowl with Fruit	- 95.00
614 - Lady of the Lake	290.00
23 - Basket of Fruit	190.00

The other six are being packed to send back to you, either
directly or through Budworth, and we will hold them here
until we have your shipping instructions.

All of my many letters to you last week
were all answered today when Mr. Gurry received one from
you which was dated the seventeenth. I'm terribly sorry
to have bothered you.

Miss Davies is sending you the clippings
from the paper within a few days and if there are more
I shall see that you get them.

Most sincerely,

Katherine E. Baillie

B

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 26, 1932

Mr. Edmund A. Gurry, Secretary
Society of Arts and Crafts
47 Watson Street
Detroit, Michigan

Dear Edmund Gurry:

I am just coming too over the glories that I had in Detroit. You were a perfect perch and I cannot tell how grateful I am to you and the whole staff of the Society of Arts and Crafts for the beautiful reception I had.

When I arrived I found that Mrs. J. Insley Blair had been to the gallery to call for the head of a Girl by Ames, number twenty-five in your catalog. I believe I mentioned to you that some one was interested, but since you had chosen this particular sculpture I decided to send it on to Detroit, in the hope that Mrs. Blair could suit. I am also in the belief that she might decide to the contrary. However, she is leaving for the South on Tuesday and insists on having the head in her possession before she goes. I wired you to that effect and the sculpture was sent off promptly. We shall of course take care of the express charges on it. If you like, another piece of sculpture will be sent to you to substitute the head.

How is the show going and how is the star salesman operating? I must say that I have never seen a better man than you in any of my previous experiences and have never enjoyed a stay away from home as much.

Don't forget that you are expected for March 12th and I am already making arrangements for a special table, with artists who are most interesting and entertaining. I look forward to seeing Mrs. Haass and Mr. Lanchill as well and shall write to them within the next day or two. Will you also remind John Carrol.

My sincerest thanks.

Sincerely yours

Nicholas Gregor Halpert

P.S. The sculpture is to be shipped not later than Saturday, to Mrs. J. Insley Blair, 465 Park Avenue, New York.

FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

February 27th, 1932.

Mrs. Edith G. Halpert
113 West 18th Street
New York City

Dear Mrs. Halpert:

Your wire came during the exhibition committee meeting on Friday, and they were very disappointed to have to release the head as they felt it was such an addition to the Show, and we do hope nothing else will have to go until the exhibition is over. According to your instructions we sent the bust on Saturday to Mrs. J. Insley Blair. We will send you a statement for the express charges later. As our catalogue is all set for the Show, I think it is just as well not to send on another piece of sculpture.

The insurance policy arrived yesterday and the valuations for the three panels of velvet aren't the same as the selling prices which we have. Mr. Tannahill is interested in #483 which is the Small Bowl with Fruit in blue and would buy it, I think, if it is \$75.00 as it is valued in the policy. Our selling price for it is \$95.00. #23 is listed 200.00 and we have it marked 190.00. However, we shall use our prices unless we hear from you to the contrary. I am wondering if you will have the insurance renewed for about ten days longer. It expires on the 16th of March and to include the time getting it packed and back to you will require extra insurance.

I am glad you enjoyed your visit in Detroit because we were all delighted to have you here and think it helped to make the opening a success. If I can possibly make it, I will be in New York on the 12th.

With kindest regards to Mrs. Goldsmith and Mr. Cahill,

Sincerely yours,

Secretary.

LAG:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Mar. 1933 ✓

Saturday.

Dear Mrs. Halpert,

I found your very kind invitation on my desk when I got back to Detroit. Ever since I have been trying to square my conscience with another trip to New York. But sad to say, it can't be done and I must be here next Friday and Saturday. I'm terribly disappointed for the "Dinner, Dance and Auction" sounds very tempting. If it isn't greedy to say - I hope you will ask me another year.

I enjoyed my visit with you Thursday and shall look forward to seeing you when I return the next New York.

Robert H. Tannahill

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ಅ. ೨೦೦೩ರ ಮು
ಪ್ರಕಟಿತ ಕೃತಿ ೦೧೨

March 1, 1954

Mr. Charles Daniel
600 Madison Avenue
New York, N. Y.

Dear Mr. Smith:

please forgive me for not having given you the information sooner, but I have been out of town so much that I have not had the time to attend to the 'Kuniyoshi' consignments. I am listing them below:

Order No. 1703925780290303132333435

Girl with
 Girl with
 Girl with
 Boy and Girl
 Girl with
 Girl with
 Unbeheld "Landscapes"
 Girl with
 Girl with
 Girl with
 Fruit with
 Girl with
 Against Tree
 Squash
 Striped Vase
 Landscape
 Girl in
 Water Glass
 Vandeville
 Daisies
 Girl Dressing
 Bull Fight
 Dressform
 Girl with Cigarette
 Still Life at Window
 Peaches and Grapes
 Railroad
 Two Acrobats
 Acrobat
 Four Nudes
 Bull
 Girl at Table
 Grapes in Bowl

33

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

36	Landscape	
37	Nude at Door	
38	Dancing	
39	Fire Walker	
40	Peaches and Grapes Round	
41	Table	
42	Girl Putting on Chemise	
43	Night Police	
44	Girl in Feathered Hat	
45	Train	
46	Fire Walker 22	
47	Circus Girl	
48	The Storm	
49	Grapes, Pears and Cigars	
50		

Sincerely yours

With regard to the
12.

Director

Enclosed

MUSEUM OF THE CITY OF NEW YORK

March 3rd, 1932.

Dear Mrs. Halpert:

We are delighted with the picture of St. Luke's Church on Hudson Street and appreciate your generosity in offering it as a gift very much.

Do you wish it entered in our records in your name or that of the American Folk Art Gallery?

Assuring you again of our appreciation of your generous interest and of your gracious words of commendation,

Sincerely yours,

Hardinge Scholte

Director.

Mrs. Edith Gregor Halpert
American Folk Art Gallery
113 West 13th Street
New York City

FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

March 7, 1932.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

My dear Mrs. Halpert:

Mr. Gurry has asked me to write you that we are today sending you the box of paintings on velvet, by express.

Contrary to what I last wrote you, we have only kept two of the panels: The Lady of the Lake, and the Small Bowl with Fruit, and are returning the other seven.

Sincerely yours,

Arthur E. Bailey

B

P. S. I am enclosing a clipping which was in the February 27th edition of the Detroit Saturday Night.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

350 Farmington Ave.
Hartford, Conn.
March 8, 1932

My dear Mr. Cahill..

Doubtless you have been wondering at not hearing from me since you were here. The fact is that I have been something of an invalid for the past five weeks. Two days before you called I had rather a bad fall and injured my spine and have had to keep quiet ever since. It is improving slowly and I am about again.

I wrote to my sister but have not heard definitely whether she would care to sell any of the pictures. She is considering it and I think it would do no harm for you to get in touch with a possible purchaser if you are willing to do so. May I ask what commission you receive for such a service?

My letters to New Haven cousins have brought no added information

concerning either Uncle Joseph Stock or pictures. As soon as I am able I am going to New Haven to see if I can find anything of interest.

A day or two ago, however, I went to Springfield and saw my cousin Mrs. Cooper of whom I spoke to you.

She has the two portraits, as I thought, of my great-grandfather and great-grandmother Stock, the artist's father and mother. She also has a portrait of the artist's sister and I feel quite sure we can secure all of these for your exhibit if you wish them. Whether or not they would care to sell them I do not know.

Mrs. Cooper tells me that another relative living in Springfield has access of Uncle Joseph's paintings and she thinks there are some citizens with toys among them. I was not able at that time to go to see them, but shall be glad to follow them up if you wish.

If you have the time some day would you like to go to Springfield

with me and let me introduce you to these relatives and see the pictures?

I think in the course of a few days now my back will be well enough for me to drive my car.

Have you decided when you would like to exhibit these Stock pictures?

I feel quite sure all of these relatives will be willing to loan them. I wish I might get the baby picture and portrait of the artist from my Maine cottage and will try to do so as soon as I know that there is anyone on the island.

Very sincerely yours
Lucy Stock Chapin
(Mrs. F. W.)

7
Journal with AFA
letters.

March 9, 1932

Mr. Walter E. Cooley
542 Dickinson Street
Springfield, Mass.

Dear Mr. Cooley:

Please forgive me for not having acknowledged your very interesting letter sooner. I have been out of town so much during the past month that I have been obliged to neglect my correspondence.

The photographs give you some idea of the pictures and I hope to get out shortly on a trip, during which I hope to stop off to see you and perhaps make some arrangements for purchasing one or more of the pictures. You will hear from me shortly.

Sincerely, J. S. P.

Director

With Gregor Halpert
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORTLANDT 2863

11 JOHN STREET

NEW YORK, *Mar* 10 1932

Miss *Cath. Grey*

PLEASE DELIVER TO *Sender*

WITH *Box and Receipt*

*Beaucoup d'amour, d'amitié,
et de sympathie*

*(merci infiniment pour une
soirée charmante.)*

P.S. I think I got the "(F.P.O.)" job.

AND OBLIGE.

JOHN R. GREASON & SON

PER *J.R.G.*

Chanson sans trop de paroles.

It was reported to the Fashion Group by Miss Margaret Case that artificial eyelashes threaten to be as important as lipstick. It may be so, but in this country the menace is no larger than a man's hand. Unless there are a lot of artificial eyelashes in safety deposit vaults. What this country needs, about as much as it needs anything else, is a commission to investigate eyelash hoarding.

Miss Case says that sixteen out of twenty Parisians at a fashionable dinner wore artificial eyelashes. That would be four out of five, reduced, as they should be, to their lowest terms.

It's a good thing if you do it!!

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

March 12, 1932.

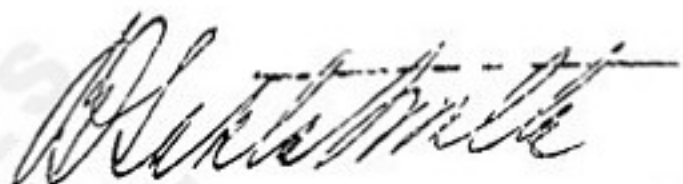
Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

My dear Mrs. Halpert:

I was unable to communicate with you when in Detroit as I was there only one day, arriving in the morning and leaving at seven o'clock in the evening. However, on buying an evening paper, I saw a very glowing account of the exhibition that was opened that day of American Folk Art and also of the very apparently important fact that Mr. Henry Ford was present to view the exhibition. It gave a detailed menu of the lunch and unesthetic colors of the women's gowns but I could find no list or mention of what was exhibited. Apparently, from the standpoint of the newspaper, it was a tremendous success. However, I am inclined to believe that a review of their ancestors did not arouse any particularly patriotic feelings among the Detroiters as evidenced by the march of the Communists to Dearborn.

The last couple of weeks my program of visit to New York has been very much upset and altered for one reason or another and therefore I have not been able to make contact with you. I shall, however, do so at the next opportunity.

Yours sincerely,



BDS:B

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

March 14, 1932.

MURRAY HILL 2-2413
CABLE GRANDART

Downtown Gallery,
113 W. 13th Street,
New York City.

Prints returned to Downtown Gallery

* * * * *

POP HART	
✓ The Garden - Fez	\$15.-
✓ The Corral	15.-
✓ Gardne Boi Galand	24.-
✓ Juanita	15.-
✓ The Jury	20.-
MAX WEBER	
✓ Roslyn	25.-
A. WALKOWITZ	
✓ Fish Market	12.-
✓ Picknickers - Central Park	15.-
✓ Music	15.-
✓ Brooklyn	10.-
✓ Fishermen's Houses	15.-
✓ Rockport House	15.-
✓ Houses on Hill	10.-
✓ New York #1	10.-
✓ New York	18.-
✓ The Shore	18.-
✓ Bathers	18.-
HUNT DIEDERICH	
✓ The Tiger	50.-
REGINALD MARSH	
✓ Old Paris	15.-
✓ Burlesk	15.-
✓ Commuters	15.-
✓ The Railroad	10.-
✓ Bowery	15.-
✓ Erie Railroad Yards	15.-
✓ Locomotive	15.-
✓ Povana Ave., N. J.	15.-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

3/14/32

- 2 -

MURRAY HILL 2-2413
CABLE GRANDART

Prints returned to Downtown Gallery

REGINALD MARSH	
✓Hubers Museum	\$15.-
✓Rue Blondel #2	15.-
✓Rue Blondel #1	15.-
✓Irving Place Burlesk	15.-
✓Palais Royal	12.-
ALEX BROOK	
✓Portugese Sailor	10.-
✓Study	10.-
GEORGE CONSTANT	
✓Deer	7.50
✓Portrait	30.-
✓Head	30.-
WOOD GAYLOR	
Seated Woman	7.50
STUART DAVIS	
✓Hotel Cafe	15.-
✓Two Heads	15.-
✓Hotel De France	15.-
ERNEST FIENE	
✓Brooklyn Bridge	25.-
✓Barns	30.-
✓Dorothy	12.-
✓Tight Rope Walker	15.-
✓Dish of Fruit	15.-
✓Washington Square	50.-
✓Regatta	15.-
✓The Empire State Building	15.-
✓Park Mirmet Souris	15.-
✓Farm	25.-
✓Winter	80.-
✓Riverfront	15.-
✓Nude Resting	45.-
✓Entrance to Village	45.-
✓Snug Harbor	25.-
✓Along the Hudson	30.-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1932

Mr. Preston Harrison
240 S. Western Avenue
Los Angeles, California

Dear Mr. Harrison:

Of late I have been doing so much traveling that my correspondence has slowed down considerably. I have just returned from a very interesting visit in Detroit. Very suddenly the collectors are becoming American modern minded.

It is a pity that the American art boom comes at a time when everyone has no money. In any event we are very hopeful about the future as practically all the galleries in New York are flirting with the works of the living Americans and even Milch, and Lewhouse have become modern.

I called on Abbott and showed him the photographs you sent me, but as I thought, he was not interested, either because he had no funds for purchase or because he had so much stock of his own which he wishes to sell. I am taking up the matter with Mr. Babcock and as soon as I hear from him I shall let you know. It is not often the artists come in contact with buyers, and if so would be so apt to ask them to purchase pictures by other artists. I spoke to several, but could arouse no enthusiasm at such an arrangement. Perhaps when things pick up we shall be able to do something. In any event I shall do all that I can.

I also wish to acknowledge receipt of your check toward the Red Wing painting. I look forward to hearing from you soon.

Sincerely yours

Director

Edith Gregor Halpert
la.

FOUNDED 1906



INCORPORATED 1913

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

March 16, 1932.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

Here are the addresses which you wanted. There is no question about the first one, for there is only one Mr. Albert Kahn! But there happens to be two of each of the others, but in both cases one is considerably older so that you will probably be able to judge which one you want. I shall include the addresses of all of them.

Mr. Albert Kahn, 208 Rowena, Detroit.

Mrs. Arthur Mc Graw (who is an elderly woman)
17315 East Jefferson Avenue, Grosse Pointe.

Mrs. Arthur B. Mc Graw, is about thirty five,
and is the wife of a doctor,
340 Lakeland Avenue, Grosse Pointe.

Mrs. Margaret Couzens, (Mrs. Frank) is a young
person and the other Mrs. Couzens is her
mother-in-law.
610 Longfellow Avenue, Detroit

Mrs. Margaret Couzens, (Mrs. James) is the
Senator's wife
"Wabeek", Bloomfield Hills, Michigan.

I imagine you mean Mrs. McGraw, senoir, but
I can't tell about Mrs. Couzens. Anyway I hope this
helps you and that you aren't too confused by the maze
of names and addresses.

Sincerely yours,

Stephen E. Badin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1901

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 203 West 14th Street, New York, N. Y.

NQ96 33=GA NEWYORK NY 17 531P

EDITH HALPERT=

113 WEST 13-ST=

MINUTES IN TRANSIT

FULL-RATE DAY LETTER

YOU WERE VERY BAD BUT VERY GOOD TO SEND ME THOSE BEAUTIFUL
FLOWERS AM FURIOUS WITH YOU BUT SECRETLY DELIGHTED I CARE
FOR YOU AS ALWAYS MY LOVE AND THANKS TO MISS GOLDSMITH=

FRANK CROWNINSHIELD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

GALERIE JEUNE PEINTURE

V^{re} J. LISZKOWSKA

3, RUE JACQUES-CALLOT, 3, PARIS (6^e)

TÉLÉPH.

N. C. 33124

My Dear Edith

PARIS, LE March. 17 - 1932

Janina has been in bed very ill for the past 4½ weeks - nothing seems to work out, just one obstacle after another. You will not believe in what frightful circumstances Janina & myself are in. I will assure you, that when a person as loyal & honest, as Janina, has to resort to using your money, (to keep herself from starving) her financial condition is pretty bad. As you know Janina would sacrifice everything, in order to serve you - Janina feels so terribly upset about her unsuccessful effort in not getting the Maillol bronze from Mr. M. Volland. She begged Mr. Volland to give it to her, for arranged payments - but he flatly refused - not alone that - the gas & electric light in her little apartment has been shut off; while Janina is still sick in bed - no coal & wood to heat the rooms, the rooms are as cold as ice, it is also very hard for me to paint in such cold place. We are making a superhuman effort to keep her little Galerie going - she cannot stop now, she loves the work & her Galerie so much - what a thankless work - Janina has spent all her money helping young Artists; and now when she needs help she does not dare tell people she is broke - as you know this would spread around, and finally ruin her Galerie - Please Dear Edith - do not let a soul know what I am telling you.

I beg you to forgive me for not sending you ~~any~~ more paintings - perhaps you are still interested in my work or efforts? - as you know I have also been forced to sell all my paintings as I go along - to keep from starving - I must find a peaceful place with abundance of sunshine - also to find some one to give me enough funds for at least a year, so as to give me a chance to prepare for a big show. - Perhaps Edith - you could interest some one in this? - (I could pay them back out of the sales of my exhibit.)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

②

GALERIE JEUNE PEINTURE

V^{ie} J. LISZKOWSKA

3, RUE JACQUES-CALLOT, 3, PARIS (6^e)

TELEPH.

R. C. SEINE 381.144

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Permit me to ask you Edith = what did my brother George do with the paintings I did, that you had in your Galerie? (I more than thank you from the bottom of my heart, for your kindness in exhibiting my work in your Gallery.)

I must tell you that my brother George has not written to me or Janina since he has been back in America. I do not know what he is doing, or for what reason he did not tell me, that he borrowed my paintings from your Galerie - (I would rather have my work in your hands, than in anybody else's place in America, -) The point show that George arranged at the Chicago Art Institute - (he arranged without my knowledge) I understand from my Mother that George has made a great deal of money in Chicago - just think of it, 30 years spent together, sharing everything together, (I & Janina gave George everything we could; when George was in need while he was in Paris, and now he forgets us, not once did George send me a little money - for he knows that we are in a terrible fix in Paris.

My Poor Father & Mother have sacrificed all the money they had, for our development in Art, (they cannot possibly give us another cent -)

We were terribly shocked to hear of your motor accident I do hope your short trip to Bermuda gave you renewed health and enthusiasm - God - how I wish you were in Paris - so you could talk to Janina, to make her see the light again - Let us hope before long that you will be in Paris to join us, and live with Janina in her little flat. Janina sends her best regards to Mr. Wallovitz, he was so kind to Janina, during his stay in Paris -

(Janina sends you worlds of love, and thanks you for your profound sympathy. Remember me to Eddie, Pop Hart, Esther, Hoping to hear from you soon. as, ever

Love, Your For Art Martin Baer Paris 1932

Barkely Pa March 18, 1932

Mrs Walpurt

I drop a line to let you know that I have run across another Shumalt carving it is a rooster $5\frac{1}{2}$ in tall or $3\frac{1}{4}$ in long a nice specimen in good condition. The price is \$12.00 if interested will ship on approval. I also have a beautiful decorated tin tray with pie crust edge size 31 by 24 inches with original decoration which is a vase of old fashioned flowers. the price is \$50.00 if interested in either one of the articles drop a line

Respect Yours

John P Miller
126 East High St.
Barkely
Pa

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 24, 1932

My dear Mr. Halpert

Your letter just referred to Museum. I have asked Miss Hyman to see to the Cassin photographs which I hope will reach you soon. I am up to my neck in some San Antonio work at home and when that is over I will plan for my annual Chicago "trek" which I actually dread this year.

I am grateful to you for trying to attract some new art dealers to my own supply of American paintings, but I think dealers will never become interested as I do nothing for dealers or why should they help me? That was why I talked to dealers with artists or they could approach dealers for their sales - not for me. I would not bother any longer were I your uncle just by chance you could make a suggestion or drop a hint somewhere.

This I suppose may sound somewhat to you - It was just a silly idea I had - and my later correspondence with you followed as an after thought.

Two years ago - for a dozen reasons - I "closed" my American Gallery of Old Paintings - I meant by this - that I would buy no more paintings - just stand fast in what I had done to date - whether for better or for worse. Now I am settled in my own mind that I never again will buy for cash - another American oil painting. I am not referring to pastels, water colors or drawings - which have no connection with my big gallery above mentioned.

Meanwhile as you know I have delayed what to do with a supply of paintings I still possessed which do not belong to the big gallery - hanging here & there temporarily.

The trade thought came to me. Inasmuch as under no conditions would I buy paintings - the only way any artist could get into the Harrison Gallery would be by gift or through some sort of exchange in which money cut no figure. Of course others might buy - but I know our Museum will never do so except as a purchase prize and the Harrisons will no longer do so.

I know no reason why any artist should donate to me - and I would not have the right to accept from the vast majority of artists. As I began capitulating and my letter to you was the result.

There are 2 all American - a very few American ~~paintings~~ painters that I regard as up to standard. I have set for our big gallery. I am sure that very few - any one individual regards Museum representation as of major importance - then instead of embarrassing me or himself by receiving a gift - my trade volume was the alternative - I would offer something in exchange - the artist would receive something that might or might not have cash value. I am not arguing that point - all I know is that I have cash on my flush days.

As for the Harrison Gallery of American Paintings, it can have no more examples - all I can (and do) need to see is to change exhibits. In other words I do not need more examples. The present collection is representative of a period - a decade or more old - in other words had I made my gift & passed on - it would have ^{remained} as is - therefore the principle remains the same. I close the gallery & take up another phase of collecting.

I am not a friend of Mrs. Whitney, Dr. ...

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Phillips is other American collection - never ending always finding place for more material.

I have reached an age where I must seriously arrange my affairs as best I can. One thing of minor importance but serious perplexity is to clean up my house - and I mean my home. I have had my entire library of new American - surveyed and may sell it as an entirety to some museum university - then my pictures must be sold, traded or given away - so as to leave me with my furniture & accessories to unload at last minute.

My son will be going to preparatory school - the college - and my wife & I have decided to pick up house-keeping & travel balance of our lives - the day and summer home for two seasonal stay - say 2 three more years.

So you see - but it is. I honestly want no more American paintings - I find it hard to even get interested and not in least excited. It is up to artists and they can please themselves.

It is a bit different in our American Water Color Gallery & in our French Gallery. We can plan a bit.

But the big American Gallery is closed. Now you see why I suspect not wasting time - My idea was far-fetched and I am not worrying - except about my finances -
Your cordial friend
Preston Harrison

New York, N.Y.
March 24th, 1932.

Concerning: Mrs. Rockefeller's
collection of Folk Art.

Mrs. Edith G. Halpert,
Downtown Galleries,
113 West 13th Street,
New York, N.Y.

Dear Mrs. Halpert:

I received a telegram from Colonel Woods this morning saying that the meeting at Mrs. Rockefeller's house arranged for Wednesday, March 30th, has been postponed.

I presume you know whether or not Mrs. Rockefeller wishes you to hang the rest of her collection on Monday as you had planned. Colonel Woods gave me no information regarding this.

I believe it would be well to ask Mr. Cahill if he would be willing to make up a catalogue of Mrs. Rockefeller's collection if it is needed and if so, if he could give us a definite figure for doing this work so that I may notify Colonel Woods what the probable cost of installing Mrs. Rockefeller's collection in Williamsburg might be.

It was a great pleasure to go with you through the Whitney Museum. Thank you so much for taking me there. I hope I shall hear from Colonel Woods soon, as to whether we are to proceed with the catalogue. Also, I shall have to wait until I hear from him before I know whether you and I are to proceed with our arrangements for hanging the collection in Williamsburg. I will notify you as soon as possible.

Looking forward to the pleasure of seeing you again, I am,

Very sincerely yours,

Susan Higginson Nash.

Mrs. Susan H. Nash,
Perry, Shaw & Hepburn,
141 Milk Street,
Boston, Mass.

PARKWAY HOTEL
LINCOLN PARK WEST
CHICAGO

March 31st 1932.

Mrs. Edith Halpert,
New York.

My dear Mrs. Halpert,
Please excuse delay in answering yours of the 19th but the making of the photos was delayed at the Art Institute- I am forwarding them to you today under separate cover.

The two portraits of Hermine David hung in the Notre Dame du Champ studio shared jointly by Pascin and one Goetz, a German, who at the outbreak of the war returned to his fatherland and became engaged in the hostilities- I understand he is again in Paris. ^{They were sequestered with all his other property & sold by trustee.} Pascin signed one for Mdlle. Berthe

Weill three days before his suicide. On the cross piece of the stretcher he wrote in ink: " This

picture was painted by me in 1907 after Madame

Hermine David- Pascal. *The other was in Chicago at the time.*

Please ask the editor who will bring out the book to advise me when it will appear and to let me have details as to price etc.

Sincerely Yours,

Carl H. Haeussler

Please let me know if the photos come through in good condition - am sending them by ^{registered} mail in a cardboard tube.

Apr 1932

The trustees of the Museum of Modern Art have empowered its Advisory Committee to arrange an exhibition of mural paintings as the opening show in the Museum's new headquarters at 11 West 53rd Street, New York City. They have given the Advisory Committee complete control and full responsibility for its direction. The Advisory Committee is "composed for the most part of younger people, organized to serve in an advisory capacity to the trustees, to assist in spreading the influence of the Museum, etc." The advisory Committee feels that mural painting in America has suffered from a lack of opportunity to assert itself. At the present time such an exhibition would be particularly valuable for the information of many interested architects in New York who are in search of competent decorators for buildings proposed or in construction.

You are invited to design, paint and exhibit a three-pannelled sketch, and a large panel for this exhibition, the details of which are listed on the next page.

The exhibition will be hung to display the work of each artist to the best possible advantage before as many architects and as great a public as can be brought together.

The exhibits must be in the hands of the hanging committee by April first, 1932. The exhibit opens April 15th and extends through June. Immediate notice of your assent or refusal will be greatly appreciated. Will you please specify the materials you wish to use, your address and telephone number. Should there be items of expense that might affect your decision, will you communicate with me before making your final choice. Any other desired information will be supplied on request.

Very sincerely yours

LINCOLN KIRSTEIN
(for the advisory Committee of
The Museum of Modern Art)

SPECIFICATIONS FOR EXHIBITION OF MURAL PAINTING

1. You are invited to design, paint and exhibit a three-panalled sketch, 21 inches high and 48 inches wide.
2. The sketch should be on a single surface, each panel being 21 inches high and 14 inches wide.
3. In addition to these three small studies, a large painting seven feet high by 48 inches wide is to be shown in order to give the architects and public an idea of the artist's ability on a larger scale. This painting is to be based upon one of the three small studies.
4. The subject of the mural should be some aspect of the post-war world. The Committee, further than this, does not limit the artist in any palette or style.
5. The panels should be framed by a band not more than an inch wide.
6. The Museum is not in a position to pay for the commissioning of these paintings, nor will it accept any responsibility for their possible damage, other than insuring it for an amount not to exceed five hundred dollars (\$500.00)
7. If the work is painting in New York, a truck will call at the studio.
8. The picture will, of course, remain the property of the artist, to be returned to him after the show.
9. All communications should be addressed to Lincoln Kirstein
Room 1208
545 Fifth Avenue
New York, N. Y.

DEAD LINE
FOR
MURAL SKETCHES
IS APRIL 28TH
PLEASE COOPERATE
— The Downtown Gallery

Det. art Soc.
W. S. Budworth
COPY

April 1, 1932

W. S. Budworth and Son
424 West 52nd Street
New York City

Gentlemen:

We are distressed over the damages which you have reported in your letter concerning the shipment sent to the Downtown Gallery. We would like to call attention to the fact that the figure of a woman seated in a chair had sort of the chair broken when we received it, and that one of the paintings, the Portrait of a Woman with a Comb, had a damaged spot on the canvas. We immediately notified the firm of packers in Detroit who have been serving us for fifteen years, and who have routed our exhibitions for us of a fragile nature such as glass and silver, and this is the first complaint we have ever had.

With regard to the shipment which was just sent, the Truck Walker by Coleman arrived with a hole punched in the canvas near the upper corner. The Pascal arrived with the frame warped and split and the canvas had to be taken off and restretched before it could be hung. We noted that as you said, the Torso's case was cracked; also the base for the Torso of Lachaise was broken in two places, that is the corners were cracked off. You did not mention these damages and we wanted to call your attention to them.

Sincerely yours,

WAG:KB

Secretary.

FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

April 1, 1932

The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

We are enclosing statements of all sales made during the exhibition of American Folk Art, also two checks in payment. At your request we are forwarding Mr. Henry Ford's check directly to you, amounting to \$ 300.00.

Very truly yours,

Edmund A. Gurry
Secretary

EAG:ET

MR. GEORGE G. BOOTH
MR. GEORGE K. HEBB

MRS. JULIUS H. HAASS, CHAIRMAN
MISS SARAH M. SHERIDAN, TREASURER
MR. EDMUND A. GURRY, SECRETARY
EXECUTIVE COMMITTEE

MRS. H. LEE SIMPSON
MR. ROBERT H. TANNAHILL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

April 5, 1932

Kenneth Chorley, Esquire
Williamsburg Holding Corporation
Williamsburg, Virginia

RE: MRS. ROCKEFELLER'S COLLECTION

Dear Kenneth:

Colonel Woods has discussed with Mr. Rockefeller the matter of sending Mrs. Rockefeller's collection of American Folk Art to Williamsburg, and it has seemed best to abandon any thought of an exposition this year. The decision, therefore, is to hold the matter in abeyance until another year.

Very truly yours,

Abbott Ingalls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1932

Mr. Alexander King
Americana
8 West 40 Street
New York, N. Y.

Dear Mr. King:

On January 15th you borrowed for reproduction,
a drawing by Peggy Bacon called "The Visit".
Will you be good enough to return this to us
as you are no doubt finished with this drawing
by this time.

Sincerely, yours

Director

Edith Gregor Halpert
la.

April 5, 1934

Mr. Edmund S. Gurr, Secretary
Society of Arts and Crafts
47 Madison Street
Detroit, Michigan

Dear Mr. Gurr:

Thank you so much for sending us the checks, including the very impressive one which probably "slayed" the bank clerk.

We have also received the check for the print which was carelessly omitted from the list -- the Jean Charlot.

Your catalog looks swell and I hope your exhibition will be a howling success. Detroit is setting an example with real activity and fine exhibitions, and your committee should be very proud of it, even though many of the exhibits are from The Downtown Gallery. More power to you!

Mr. Wheeler, as it is morning and I mentioned that his finances were such at present, in view of his home mortgage coming due shortly, that he was planning a sale. Mr. Tanahill was very much interested in his "Mother's Face", but was rather frightened with the price. In these days of frozen assets (a la Fione), Wheeler is making a loan at the bank which will have to be paid off on a time basis, and if Mr. Tanahill wants to take advantage of this special offer, and an interesting reduction will be made on the price of the picture, and he can have a period of six months of installments upon which to pay. "Mother's Face" in my estimation is one of the great American canvases, and I really hope that Mr. Tanahill will decide to acquire it. Shall I write to him directly, or do you want to mention the matter to him?

I was so disappointed that you did not come to the College Art Association. I left so on the 1st of April that I did not have time to mention it. Cezanne left blank spots in his canvases -- there is no courtesy of Mr. Churchill, erstwhile art director of Smith College. Incidentally, I have just heard that Jero Abbott, the cousin of the "displeased youth" of the Modern Museum, is to take Mr. Churchill's place. I see where the young women are going in for art education heavily!

Very very best regards.

Sincerely yours

Edith Gregor Halpert
la.

Director

REDACON & ADMINISTRATION
18, RUE GODOT-DE-MAUROY, PARIS, IX^e

R. C. SEINE 219.474 B
CHÈQUES-POSTAUX PARIS 713.07

TÉLÉPHONE: RICHELIEU 99-50
TÉLÉGR.: FORMEDIT-PARIS

FORMES

REVUE INTERNATIONALE DES ARTS PLASTIQUES

EDITION FRANCAISE • EDITION ANGLAISE
DIRECTEURS: L. DEMOTTE, RICHARD, W. WALTER

REDACTEUR EN CHEF WALDEMAR GEORGE

AMERICAN EDITORIAL OFFICE
1905 LOCUST STREET, PHILADELPHIA

DIRECTOR RICHARD

CABLE ADDRESS:
FORMEDIT-PHILADELPHIA
TELEPHONE: PENNYPACKER 5692

April 7th,
19 32

Downtown Gallery,
113 West 13th Street,
New York City, N. Y.

Gentlemen:

Many thanks for your check in the amount of \$3.75 to
cover our statement of February 19th.

However, although you returned 15 copies of Number XXI
on February 27th to apply against the original allotment of twenty,
you also asked for five more which were mailed to you on March the
3rd.

Therefore, there is still \$3.75 due on this bill.

Thanking you for your co-operation, we are,

Yours very sincerely,

M. P. Johnson
AMERICAN EDITORIAL OFFICE,
Secretary.

MRJ:SB

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

X C. 1111
April 8, 1932

Mrs. John D. Rockefeller Jr.
Rockefeller Hills
New York

Dear Mrs. Rockefeller:

I thought you would be interested in the enclosed clipping which appeared in the New York Times, in view of the fact that you were the first purchaser of Chahn's work.

Although the show has been over but four days we have had about one thousand visitors and have already sold twelve of the pictures. It is so important a contribution to the history of art that we are going to send it to the Museum to be kept complete. The individual pictures do not give the tremendous effect of the collection as a whole. You really should see the series before it is distributed.

I look forward to seeing you on Monday.

Sincerely, yours

Director

With Oregon Hall art
la.

From the Desk of
EDITH HALPERT

This applied to John D. R. Jr.
publicly withdrawing his financial, etc.
support of Prohibition Party. EGH ob-
tained numerous signatures for ~~letter~~
~~sex~~ telegram of congratulations she
composed/

(Aside) She chided him at lunch some
time earlier re the inclusion of the
Rainbow Room at Rockefeller Center, where
he, as owner, would be selling liquor.



April 15, 1932

Mr. Edmund A. Gurr, Secretary
Society of Arts and Crafts
47 Madison Street
Detroit, Michigan

Dear Mr. Gurr:

The Carnegie Institute has invited, among other canvases, the following pictures, now on exhibition at the Society of Arts and Crafts:

Bernard Raffol	Fishing Village 12
Charles Sheeler	Home Sweet Home Classic Landscape

The moment your show closes, will you be good enough to ship these three pictures directly to the Carnegie Institute Department of Fine Arts, Pittsburgh, Pennsylvania.

I hope of course, that by this time, "Home Sweet Home" belongs to Mr. Tannahill, and "Classic Landscape" to Mr. Harold Ford, as these two pictures certainly should remain in our adopted town.

When are you coming to New York? It is too bad that you missed the Don Shahn exhibition of the "Sacco-Vanzetti" case, which broke the sales record for the year with fifteen being sold the first week of the show. It is one of the important artistic events of the year.

The mural exhibition is open at the Modern Museum about the first of May, and I certainly think that you should be here for the opening, as it will be an important occasion in the art annals.

Please remember me to Mrs. Haass and Mr. Tannahill and all the other charming Detroiters.

Sincerely yours

Edith Gregor Halpert

Director

April 18, 1932

Mr. John P. Miller
126 East High Street
Carlisle, Pennsylvania

Dear Mr. Miller:

If you will send us the Schinzel Rooster referred to in your letter, we shall be glad to consider it.

We are not interested in trays and therefore it would not be advisable to send that on approval.

Sincerely, yours

Director

Edith Gregor Nisport
la.

GORDON B. WASHBURN
ASTING DIRECTOR



CABLE ADDRESS
"ALBRIGHT BUFFALO"

**THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.**

April 19, 1932.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York, N.Y.

Dear Mrs. Halpert:-

Thank you for your letter of April 15th.

Mr. Washburn would like to have you reserve for his American Primitive Exhibition several of your best pieces, pictures and sculpture, particularly the painting entitled "Animal Kingdom", the horses and rooster weather vane, some of the decoy ducks and some of the printed velvets. He expects to be in New York on May 23rd and will then make a more detailed selection but meantime he wishes to be assured that some of the more important pieces, exclusive of the other store items and some of the larger pieces which we could not take, will be available for the exhibition which is to open here on July 1st. The celebration of Buffalo's Centennial will be on that date and we are anxious to have an exhibition which will be appropriate for the occasion and of selected quality.

Very truly yours,

Beatrice Howe

ASSISTANT TO THE DIRECTOR.

April 21, 1932

Mr. Robert L. Manahill
211 Iriquois Avenue
Detroit, Michigan

Dear Mr. Manahill:

It is so nice to see you again and to help you in your consignment of pictures for the Flower show, which promises to be a very gay event. The artists to whom I mentioned the idea of reproducing the paintings with real flowers, got quite excited about the idea. You asked me to show them any photographs which may be available of the real flower arrangement. If you have any of these taken, we should very much like to have prints sent and charged to us.

Propos of the Shoeler painting, "Home Sweet Home"; I had a other chat with Mr. Shoeler after you left. He was so pleased with the matter and with the enthusiasm shown in his work, that he volunteered a further reduction on the carving, and the price now is \$1500 net to the Society of Arts and Crafts. I am very proud of his generous gesture and hope that it will make the decision for you and for the committee. Only one third of the sum will have to be paid now, as \$500 and the balance of Mr. Shoeler's interest obligation. The rest can be paid at the convenience of the purchaser.

It is not necessary for me to again stress the quality of this admirable carving, which will long remain as the most representative example of our time in this country.

I am following up this matter so promptly only because the Carnegie Institute invited "Home Sweet Home" for its exhibition, which opens on April 23rd and I shall have to wire Mr. Saint Gaudens about the matter.

My very best regards.

Sincerely yours

Edith Gregor Halpert
la.

Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1932

Brewer, Arthur Putnam Inc.
6 East 53 Street
New York, N. Y.

Attention Mr. Brewer

Gentlemen:

No doubt you have heard of the series of gouaches based on the Sacco-Vanzetti case painted by Ben Shuman.

There are so many requests for a publication to include the complete series of reproductions that several publishers are considering a book on this subject.

We have several books on the Sacco-Vanzetti case, also obtained a number of other reproductions and I should like to discuss the matter with you.

At the present time the books are being published and the series are on view. I would suggest that you come in while the show is up. For your information the show is open daily from ten to six, also Sundays from three to six.

Sincerely yours

Director

With Gregor Malpert
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1932

Covici Friede Inc.
306 Fourth Avenue
New York, N. Y.

Attention: Mr. Margulies

Definition:

I believe the two copies of the writings by Ben-Gurion, based on the Savco-Vangetti case.

The exhibition, which was expected to close last week, was extended, due to the unusual number of requests from out of town collectors who could not manage to get in during the first two weeks of the show.

We are sending you a copy of our report on
the publication of the book concerning our ideas
on the very subject. It is to be put up as
this story in its original form.

GO down inter bid 10-11-12 open first
to six call, the G. Sunday's 20. Steps to
six.

ਅੰਤਰਰਾਸ਼ਟਰੀ ਸੰਮੇਲਨ

Director

Edith for Halpert
la.

2400 S. Western av.
Los Angeles -

April 22 - 1932

My dear Mrs. Hapton -

For what it is worth - to me it looks
like a fair prospect - up to you to find out. I suggested
to the lady that I would ask you to mail her your
catalogues.

NAME - Mrs. Leslie M. Maitland -
POL address - Drake P.O.
Longmont, Colorado -
temporarily stopping at Perry Hills Hotel - Perry Hills
California.

The Colorado residence is a ranch - apparently not far from
Colorado Springs. She is young, charming, cultivated, goes to
New York by airplane - altogether a delightful person - and
simply "plumb nuts" in modern art - and she buys too.

She owns several canvases by Boris Deitrich - is now
discussing purchase of a large painting by Millard Meade which
took a \$1000 prize offered by her - the price is \$2000 but I do not
know her offer. Mind you I only was introduced to her this
afternoon - and I could see she has the "bag" - and she had
paid \$1500 for Harky's Boy - was Lumbee Lithograph -
is interested in 9th Street - a new head head of your gallery
- evidently known Marie Harriman - possibly other up-town
people. You know how that can happen - certainly New York
Labs - 5th St - 57th Street - and out a lipiner in art.

You can go to it - for I told her what
an "art vampire" you were - so she is ready.

Now I am - done out - can go no further
myself but glad to do all I can for you & the cause.
I am cordially, Foster Hadden.

BREWER, WARREN & PUTNAM INC.

4 EAST 63RD STREET - NEW YORK, N. Y. - TEL. PLaza 3-8931 - CABLES BREWPUB

PUBLISHERS

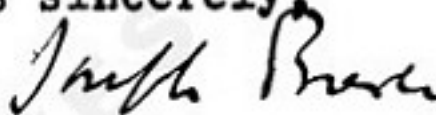
April 26, 1932.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Thank you very much for your nice letter. Mr. Shahn's Sacco-Vanzetti paintings sound very interesting and I shall come down in the next day or two to talk to you about them.

Yours sincerely,



Joseph Brewer.

JB:ML

Prior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 26, 1952

Mr. George Gershwin
33 Riverside Drive
New York, N. Y.

and F. Gershwin.

Due to the over volume of work in the New York office in the past few days, I have been unable to have a chance to see Mr. Weber. However, I hope to do so shortly.

...the ... have been ... a tremendous ...
... three ... reproduced ...
... have become ...
... but ... a ...
... however, ...
... as ...
... of ...
... is ...
... supervise ...
... turned into a work ...

[illegible]

Don't promise not to call you about additional tickets for "Of
Thee I Sing", either I saw for the second time last night
and enjoyed just as intensely, if not more, the second time.
In the future my friends will have to cajole some agent for
good seats.

... and, thanks.

Sincerely, ours

Director

Edith Gregor Halpert
la.

April 26, 1932

Mr. Preston Harrison
2400 S. Western Avenue
Los Angeles, California

Dear Mr. Harrison

It was very nice of you to write to me in kind
and to recommend the artist to Mrs. Leslie Pittland.
I am taking advantage of your suggestion and am
writing her today, inviting a visit to the gallery.

I have no way of knowing, but I am sure
that I am sure she will succeed, if and when she
calls.

I thought that the Pittland Institute got out a
very interesting catalog and I am grateful to you
for sending it to me.

I hope you are well.

Sincerely yours

Director

Edith Gregor Halpert
la.

Newbury 74.

1400. 1400

Edith G. Halpert

April 26 - 32.

Dear Madam.

Have here 3 nice Old Penn. German
Fracture paintings, unframed, one is a very
nice one, very colorful, priced one, the best
15.00 the other 2 at \$10.00 each

We sell these on Commission for other people
The were left for me to sell, and
will be glad to send them in 3 day
inspection. The nice size about
15x12 in. all as is.

also 2 small ones, showing large Red
Rose, very nice and colorful, size 8x10 in.
Price for pair \$10.00

Edith G. Halpert



FOUNDED 1906

INCORPORATED 1913

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET . DETROIT, MICHIGAN
TELEPHONE CADILLAC 4139

April 26, 1932.

Mrs. Edith G. Halpert
115 West 13th Street
New York City

Dear Mrs. Halpert:

I am sending you some extra catalogues of the
American Folk Art show.

I enjoyed immensely seeing you in New York and
feel terribly indebted to you for helping us select the
paintings for the Flower Show, and also for the delightful
evening you were responsible for, at the Laurent's. Will you
please send me their address as I want to write to them?

I am sure you are as pleased as I am that the
Shoeler is to remain in Detroit. Carrying out your instructions
we have shipped the Karfiol and Classic Landscape, but kept
home Sweet home here.

I am very grateful for the few days in New York,
because since returning, the job of going over a budget is
so discouraging that I may be down there looking for another
position, if we don't find some money to run on.

With kindest greetings to Mrs. Goldsmith and
yourself,

Sincerely yours,

Edmund A. Gurry
Secretary.

EAG:KEB

MR. GEORGE G. BOOTH
MR. GEORGE K. HEBB

MRS. JULIUS H. HAASS, CHAIRMAN
MISS SARAH M. SHERIDAN, TREASURER
MR. EDMUND A. GURRY, SECRETARY
EXECUTIVE COMMITTEE

MRS. H. LEE SIMPSON
MR. ROBERT H. TANNAHILL

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 27, 1932

Mr. Alexander King
Americana
2 East 140 Street
New York, N. Y.

Dear Mr. King:

On April 5th we wrote to you as follows:

On April 5th, 1932, we received your letter of the 1st inst. and in reply we informed you that we were sorry that we could not accept your offer of \$100.00 for the painting "The Artist's Studio" by J. M. W. Turner, which you offered to sell to us. We are sorry that we could not accept your offer, but we are sure that you will understand our position.

In closing, we hope that you will be satisfied with our offer of \$100.00 for the painting "The Artist's Studio" by J. M. W. Turner, which we are sure you will find to be a very fine painting. We are sure that you will find it to be a very fine painting and we are sure that you will find it to be a very fine painting.

Sincerely, yours

Gith Gregor Halpert
L.

Director

April 27, 1932

Mrs. Leslie M. Maitland
Beverly Hills Hotel
Beverly Hills, California

Dear Mrs. Maitland:

With so little power I am writing you a catalog of our
present exhibition of paintings by Marsden Hartley, who
has therefore been associated with the
lived highlights of American life.

This also shows, however, that he has already created a
theoretical world of interest in his art. If you
should be in town for the next three weeks, I
hope you will come in to see this important painter's
work.

In this catalog we exhibit the works of living American
painters, representing the artists in each
phase of contemporary art. No doubt you are familiar with
many of the names listed on the pages of the catalog.
We are the sole agents for these paintings and at all
times a representative collection of their works on hand.
You will find the paintings well arranged, stimulating, and
will undoubtedly enjoy a visit to the gallery.

As you are in town I hope you will drop in. I look
forward to the pleasure of meeting you soon.

Sincerely yours

Director

Edith Gregor Halpert
la.

Mrs. Bertha K. Goldsmith.

April 28, 1932.

(b) Amend the certificate of incorporation to provide for additional shares of a Class B common stock without par value and which will have no voting rights. Many corporations have classes of stock similar to this, which stock merely participates in the profits, if any, but has no voice in the management of the corporation. Carrying this thought further, Mrs. Halpert might well turn in her sixteen shares of restricted voting stock and accept an equal number of shares of the new stock. This would leave thirty-two shares of the voting stock issued and outstanding, one-half in your hands and one-half in hers.

(c) In the event that the proposed purchaser of stock would not consider a class of stock without voting rights, then you could increase the present stock to two hundred shares of which one hundred and ten shares could be held by you and Mrs. Halpert, assuring you of control, and as much of the balance could be sold as you might wish.

In a corporation such as yours there is no doubt but what the preference of the person putting the money in must govern the plan you adopt. If he or she demands voting rights, then "c" is your only alternative. If he or she is willing to waive voting rights then as between "a" and "b", I certainly would recommend "b" to you. As an inducement to waive the voting right you might, instead of creating a Class B stock, create a preferred stock so that the holder thereof would be entitled to a specified dividend before profits are paid on the common stock, and in the event of dissolution, would be preferred as to the assets over the common stockholders.

I strongly urge, before any proposition is made to any purchaser of stock, that the same be approved by counsel, first to test its legality and second, that it is sensible and would appeal to a real prudent person. I do not think that the original plan, although not strictly illegal, would be advisable under any circumstances.

If there is any further information that you require, please call on me.

Faithfully yours,

Edward (signed)

T:R

GORDON B. WASHBURN
ACTING DIRECTOR



CABLE ADDRESS
"ALBRIGHT BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

April 29, 1932.

Mrs. Edith G. Halpert
The Downtown Galleries
113 West 13th Street
New York City.

Dear Mrs. Halpert:

Thank you for your letter received at the Gallery April 25th concerning the American Folk Art exhibition which you are planning to help us with.

We have in Buffalo a newspaper by the name of the Courier-Express which every Sunday publishes a full page of pictures explained and interpreted by a radio speech from one of the local stations the same day. We are able to get this page, and the opportunity to give this radio talk, if we can plan far enough ahead to have the pictures in the hands of the paper two months in advance. For this American Folk Art show I should like to have the page and the radio explanation of the pieces shown, and therefore write you to know if you can send us photographs of the notable examples that we shall have from you, together with captions and any special information that you may have about the objects.

We are sending this letter to the Whitney Museum and to the Newark Museum at the same time. Naturally the best material will be published. It is an opportunity for your Gallery to receive public recognition as well as for disseminating education. If you can help us with this material we shall be glad to have it as immediately as possible.

Very truly yours,

Gordon B. Washburn
Acting Director.

GBW:WM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct as of the date of sale.

Tompkins Square 6-7216

Clivette Studios

92 Fifth Avenue
New York City

April 29th, 1932

American Folk Art Gallery
113 West 13th Street
New York City

Att., Manager:

May I have an appointment with you in regard to
placing one or more paintings by the late Merton
Clivette on consignment with your firm?

I am sure such an interview will be of mutual benefit.

Thanking you for this consideration, believe me, I am

Very truly yours,

Juanyta Clivette
JUANYTA CLIVETTE

JC:ELS

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2400 S. Western Ave
Los Angeles
April 30. 1932

My dear Mr. Halpert

The impossible has happened - the Carlsberg is now more than half paid for - I make no advance promise but at best if my debt I will go on with small payments until some day you will receive same in full. It is not easy - I am not sorry to be painting & am hungry and really broke but - you must not think I am dragging things along - honestly I am having a hard time - besides am working - being taxed to death & income about 10 francs. Some day I may give to my financial part - right now it just seems hopeless however.

By the way to my astonishment I found myself as one of jury of Award for Painting in Olympia at Los Angeles - the other being John C. Johnson, Eugene Savage, Leon Buhl, old Benjamin Brown of Pasadena. The jury for Sculpture will be Carl Miller, Alfred Stapp, Paul Manship, John Eric Trever and Henry Herring - jury for Architecture is well selected.

I let Buhl accepted just to have a small trip to Pacific Coast - I will be glad to see the old saint again. I am wondering about exhibition - however I am sure it will be good - let us hope so.

I leave for Chicago May 22 to be at Hotel Maicker Hotel until July 21 - as jury meets July 25th I believe. I will return again to Chicago in September to stay until December - same hotel - in other words about dividing your between business & Chicago, & family in California - pretty tough at any age.

This America for American artists propaganda seems to be nothing - just it is producing strange results - not here Americans seem to mean Californians - in fact a policy for local talent seems to be at work all over the country - even New York has its proud local art - unknown elsewhere. Of course the arrival of the fittest always brings about some sort of order out of pure chaos. At present it looks to be like all anarchy - how will it stop?
Yours truly
Arthur Harrison.

May 3, 1932

Mr. Joseph Brewer
Brewer, Warren Patnas Inc.
6 East 55 Street
New York, N. Y.

Dear Mr. Brewer:

I was pleased to hear from you and am looking forward to seeing you very soon.

Sixteen of the paintings were sold in the exhibition, and although we had promised to deliver them immediately after the closing of the show, I am holding the paintings so that you might have an opportunity of seeing the entire group when you come in.

Went you please make it soon, as I should like to distribute the pictures shortly.

Sincerely yours

Edith Gregor Halpert
la.

Director

May 3, 1932

Mrs. Juanyta Clivette
Clivette Studios
92 Fifth Avenue
New York, N. Y.

Dear Mrs. Clivette:

In this gallery we have paintings of the early
Nineteenth Century by unprofessional artists
and therefore would not be interested in adding
the work of Mr. Clivette.

Thank you for calling our attention to the matter.

Sincerely yours

Director

Edith Grover Walpert
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1932

Mr. Charles L. Hoffner
346 No. Fifth Street
Reading, Pennsylvania

Dear Mr. Hoffner:

We are so glad to our collection of
reproductions of the work of the
American School of the 19th century.
The three pictures referred to in your
letter on approval.

Sincerely yours

With regard to the
director
is.

May 6, 1952

Mr. Covici
Covici Friede Inc.
306 Fourth Avenue
New York, N. Y.

Dear Mr. Covici:

Your Mr. Jaffee was most helpful in reference to the Don Shahn paintings and has taken the measurements and the other data necessary.

We are very much pleased that you are considering the publication of this book, as we have a number of requests and have already more than fifty subscriptions, which have been sent to us, of persons interested in Mr. Shahn's work.

Mr. Shahn mentions that you planned an edition of seven hundred and fifty. In view of the fact that the book will have so wide an appeal -- literary, humanitarian, political and artistic -- I feel that this is rather a small number. Mr. Shahn has a big following in the art world and is represented in so many collections, that I am sure the interest in this field will cover a very large number of subscriptions.

I am writing to you about this as I did not know whether you had considered the art collector's angle.

Sincerely yours

Director

Edith Gregor Halpert
la.

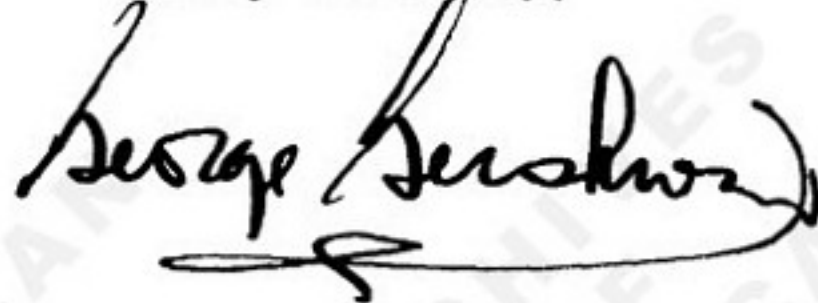
GEORGE GERSHWIN
33 RIVERSIDE DRIVE
NEW YORK CITY

Dear Mrs. Halpert:

Many thanks for your kind invitation to come to see you on Wednesday. Unfortunately I have an engagement from four-thirty on, and I am afraid I shan't be through in time to come. If I find I can get away some time around six I shall be very glad to come down.

If I don't see you on Wednesday I should like very much to have you come up to see me the latter part of this week or the first of next.

Very sincerely,

A handwritten signature in dark ink, reading "George Gershwin". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Ninth
May
19 32

BREWER, WARREN & PUTNAM INC.

4 EAST 83RD STREET • NEW YORK, N. Y. • TEL. PLaza 3-8931 • CABLES BREWPUB

PUBLISHERS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

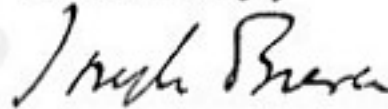
May 13, 1932.

Dear Mrs. Halpert:

I have now gone into the question of the Sacco-Vanzetti anthology with my partners and I am afraid we feel that it is too problematical a business for us to go into at the present time considering the size of the investment. I am sorry we have had to take this view of it because I do like the idea ~~of~~ and the pictures, but there it is, I am afraid we can't.

Thank you ever so much.

Yours sincerely,



Joseph Brewer.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

May 18, 1932

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

Dear Mr. Harrison:

Thank you for your nice letter. The tone sounds much more cheerful these days. It is incredible how much financial difficulty everyone is having and how paramount that conversation is at present.

I have the same sad story, and although I had planned to take a trip to the coast this summer for the Olympic Games, and for many other points of interest, I find that the best I can do is to pay my rent in my New York apartment. So many of the American artists need help that I feel it would be wicked for me to spend surplus funds, if any, on self indulgence.

Well certainly is luck, to have been appointed a juror, as a free trip is a rare event in the year of our Lord, 1932.

America for Americans is a darn good slogan and certainly has taken complete hold, particularly in the East. Of course I do not believe in any nationalistic fervor, as I have always been opposed to the Chauvenistic of the French, particularly in relation to art, but in a country such as ours, an agent is necessary to produce the best results. Some one said that "the demand for a national art creates an art". It is needless to say, that a great many very bad pictures and sculptures will be erected in this paradise of Americanism, but as you say, the fittest will survive. I am sure that the results will be most gratifying as some great will be produced in this fever.

In any event, you are ahead of the game. More power to you!

Sincerely yours

Director

Edith Gregor Halpert
la.

May 20, 1932

Moss, Nathan, Imbry & Levine
500 Fifth Avenue
New York, N. Y.

Attention Mr. Herman Levin

Gentlemen:

Enclosed you will find a record of the Glenn Coleman stock. These items include paintings and prints out on exhibition and not in the gallery at this time.

As I advised you during our telephone conversation, the prices listed are selling prices set by Mr. Coleman with our approval and representing the potential values. In some cases during the past, the prices were reduced for special clients and for museums. Mr. Coleman gave us that leeway.

--propos of the prints; I think it would be advisable to destroy the lithographic stone so that at no time would it be possible for the printer or the dealer to issue additional impressions from the original stone. In such a case, the estate would not benefit by it and it could be a unethical procedure. We shall not take any action in this until we get instructions from you.

You will also let us know, shortly, I hope, whether it will be satisfactory to go on with our plans for an appropriate important memorial exhibition. We shall have to get authority from you to act, as the Coleman agents, as some of the museums wish to have a statement to that effect before accepting any memorial show.

If there is any further information you desire, please communicate with me.

Sincerely yours

Director

Edith Gregor Halpert
la.

May 21, 1932

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

It was good to hear from you again and I hope to see you soon.

I have arranged with Mr. Stansel, the photographer, to call at number four on Fifth Avenue. He will get in to show his course to arrange for the selection of objects. In the afternoon, he can complete the work at number ten.

During your absence we discovered a few additional important things for sculptures, and so at this time in the near future I hope you will drop in to see them before we store them for the summer. The staff is now arranging an exhibition of American Folk Art, for its centennial, and we shall probably start on some of the new purchases. Perhaps you would like to see them before Mr. Ashmun takes his collection on Tuesday.

Mr. Cahill has been working on the catalog and I suggested that he send you a catalog in his spare looking at the paintings and sculptures before we store them on Thursday.

The illustrations in the catalog have been made from photographs taken by the photographer, who printed only three copies for newspaper and catalog reproductions. If you wish I shall ask him to ascertain whether small plates can be made. I doubt whether this will be very economic as the negatives have to be made for a smaller size print. However, I shall follow your wishes in the matter.

There must be some mistake about the photo printing, as the restrictions and conditions were not intended for you, but the label was printed on the back of each picture in the series. This was done for a lot of town collectors, but I shall be glad to explain more fully when I see you. Of course if you do not wish to retain the painting, we shall gladly send you a credit slip for the purchase amount, but I should like to straighten out the misunderstanding just the same.

I hope you will find time to come in soon. Our present exhibit-

Mrs. John D. Rockefeller Jr. continued.

ion of paintings by three young artists is so interesting that I think you will enjoy seeing the works of our new young geniuses.

Sincerely yours

Director

Edith, Gregor, Halpert

REDACTION & ADMINISTRATION
18, RUE GODOT-DE-MAUROY, PARIS, IX^e

R. C. SEINE 219.474 B
CHÈQUES-POSTAUX PARIS 713.07

TELEPHONE: RICHELIEU 99-50
TELEGR.: FORMEDIT-PARIS

FORMES

REVUE INTERNATIONALE DES ARTS PLASTIQUES

EDITION FRANCAISE • EDITION ANGLAISE
DIRECTEURS: L. DEMOTTE, RICHARD, W. WALTER

REDACTEUR EN CHEF WALDEMAR GEORGE

AMERICAN EDITORIAL OFFICE
1905 LOCUST STREET, PHILADELPHIA

DIRECTOR RICHARD

CABLE ADDRESS:
FORMEDIT-PHILADELPHIA
TELEPHONE: PENNYPACKER 5692

May 21st,
1932

The Downtown Gallery,
113 West 13th Street,
New York City, N. Y.

Re: Consignment Account.

Gentlemen:

With the exception of Number XXIV (which will reach you today or tomorrow in all probability) your account is entirely up-to-date with FORMES.

To wit:

1/15/32	3	Copies	Number XIX	Returned	1/15/32
2/4/32	3	"	" XX	"	2/15/32
2/19/32	3	"	" XVI	Paid \$2.25	5/6/32
	20	"	" XII	Paid \$3.75	for 5 copies & Ret'd 15 copies 2/26/32
2/27/32	3	"	" XVI	OWE \$3.75	
3/2/32	3	"	" XVII	Paid \$2.25	5/6/32
4/15/32	3	"	" XXIII	Paid \$1.25	5/6/32

Outstanding unpaid \$6.75

Extra returns (complimentary copies) given credit

2 Copies Number XVIII

2 Copies Number XXII

1 Copy Number XX

Credit \$7.75

Thanking you for your co-operation, we are,

Yours very sincerely,

W. W. Walter
AMERICAN EDITORIAL OFFICE,
Secretary.

MRJ:SB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 31st, 1938.

Edith Gregor Halpert,
113 West 13th St.,
New York, N.Y.

Dear Mrs. Halpert:-

Would you be interested in an old painting
on white velvet 10" X 11½" - unframed. Scene depicts a
bowl or basket of fruit with a bird in colors. It is in
good condition. Price \$ 65.00. If interested please advise.
Thanking you, we are

Very truly yours,

Stony Batter Antique Exchange

per *James M. Derick*

FRANK NATHAN, President
BERNARD ROTH, Treas. & Sec.



TELEPHONES
CHELSEA 3-1436-1437

SHIPPING DEPT.
AND
RECEIVING DEPT.
232-234 WEST 18TH STREET
NEW YORK

CARLISLE MANUFACTURING CO., INC.

FACTORY AND OFFICE
243-245-247 WEST 17th STREET
NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AUTO GOODS

BABY HAMMOCKS

BABY HAMMOCK STANDS

CUSHIONS

DOOR CHECKS

FLOOR MATS

LUGGAGE CARRIER COVERS

MATTING PADS

RADIATOR COVERS

SEAT COVERS

TIRE COVERS

TOOL ROLLS

TOOL BAGS

TOP DECKS

WASH APRONS

SPORTING GOODS

ANKLE SUPPORTS

BATHING SUIT BAGS

FISHING ROD CASES

GOLF LOCKER BAGS

RACKET COVERS

SKATE SCABBARDS

MATCHED GOLF CLUB CASES

May 23, 1932

The Down Town Gallery
113 West 13th St.
N.Y. City

Att. Mrs. Edith G. Halpert

Dear Mrs. Halpert,

I was talking to my sister (Grace Coleman) the other day and she was unable to advise me whether it was customary for the galleries to insure pictures while they were in their custody.

Will you kindly let me know just what is usually done.

It occurs to me that possibly the owners of the pictures carry insurance (fire and theft).

Trusting you will let me have the above information and thanking you kindly for your trouble I am

Yours truly,

Frank Nathan
CARLISLE MFG. CO. INC.

FN/RH

GORDON B. WASHBURN
ACTING DIRECTOR



CABLE ADDRESS
"ALBEGAL BUFFALO"

**THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY**

BUFFALO, N. Y.

May 24, 1932

Shackman
Mrs. Edith G. Halpert
American Folk Art Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

I have just started working on the American Folk Art exhibition which we are opening July 1. In looking over the photographs, I find that the ship's figure head carved in wood and plaster (a rather baroque nude figure of a woman carved by a German) comes from New Hampshire, according to your labeling. In the catalog of the Newark Museum it is said to have come from Eastport, Maine. Would it be possible to check up and find exactly where this figure came from?

Since I have to finish my Roto-Radio talk in a weeks time, I should appreciate hearing from you as soon as possible.

I wonder if you remember me and if you knew that I left Newark for Buffalo last Fall ? I have been enjoying my work here very much indeed.

Sincerely yours

Nora L. Christensen
Nora L. Christensen
Educational Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Coleman

May 24, 1952

Mr. Frank C. Nathan
Carlisle Bldg. Co. Inc
245 West 11 Street
New York, N. Y.

Dear Mr. Nathan:

I am enclosing a copy of our printed receipt form issued to artists.

You will note above on the face of the form does not carry any price or any kind of identification. Work protection he carries a fine arts notation which insures his pictures against fire, theft and damage. In his own studio, in stock, or exhibition at the gallery, or recommended to other collectors. This type of insurance is not available until included such protection. The receipt form is for your information. The receipt form is for the record of the work.

Sincerely yours

Director

Edith Gregor Halpert
la.

JOHN F. FOLINSBEE, Chairman,
R. SLOAN BREDIN
ELIZABETH FREEDLEY
DANIEL GARBER
W. L. LATHROP
M. ELIZABETH PRICE
STANLEY RECKLESS

Art Committee
Phillips Mill Association
New Hope, Pennsylvania

R. MOORE PRICE, Sales Manager,
ALBERT ROSENTHAL
HENRY B. SNELL
MARY PERKINS TAYLOR
WILLIAM FRANCIS TAYLOR
ELEANOR P. WILLIAMS
LETITIA M. ELY, Secretary.

May 24/1932

My dear Mrs Halpert

Thanks for your two checks -
The one for 200. I assigned to
John Williams.

Continuing 7/9/32

Yours of July 8th received, please
accept my apologies but it
seems impossible for me to
attend to all that is required
of me.

I explained to Mr Cahill
that it was very doubtful
that any additional information
could be obtained regarding
The True Cross. I have made
inquiry of Mr Williams and
Mr Lathrop and they both tell

me. The canvas was bought at a public sale near Doylestown, and they can not trace even the name of those who sold it to them. It makes it harder that they bought it privately at the time of the public sale and it was not put up for bids. They could no doubt locate the farm where they bought it and from that trace the people but even then they both tell me the woman knew nothing about where the picture came from. Evidently it had been hidden away for some time in the attic. I'm sorry to be of more help to you but I do not think it can be done.

Thanks for the check

Sincerely
H. Woodruff

May 24, 1952

Mr. James H. Derick
Stony Brook Antique Exchange
Chambersburg, Pennsylvania

Dear Mr. Derick:

In the near future I should like to take a trip in the direction of Chambersburg, at which time I shall drop in to see you. I am interested in the velvet you send for you know my decision, when I call.

With Gregor Halpern
la.

Director

RUBIN FRIEDMAN

DEALER IN

Antique and Second-hand
FURNITURE



Telephone, 289 W.

28 NORTH NINTH STREET.

Quakertown, Pa., May 28 1937.

Dear Mr. Halpert:

Enclosed please find several pictures which we hope will meet with your satisfaction.

Since you were last here, we have since gotten other merchandise, which we know you can use.

In the near future we expect to have more pictures of our latest arrivals, and we will send it to you.

Hoping you will pay us a visit soon, we remain

Very truly yours,
Mr. Rubin Friedman



Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

—Chicago—May 28, 1932

My dear Mrs. Halpert

Perry to my last check for Travel \$10.71
Dollars this time - in fact it may continue that
small amount for some months but later I hope
to make it up so as not materially to deplete
the fund for final payment.

I have just paid my 1930 real
estate tax and believe me it was just a little
crimp in my bank balance.

Now I have to prepare for 1931
tax - no joke then your rents are shot to pieces
- no tenants paying rent.

Alvin, I believe I was shocked
to learn of friends regarded as wealthy who are down
out - unbelievable - One man - head of a large & long
established real estate - a collector of art - & a fine chef -
Sam Told is living in a \$75.00 room - his 1000.00 house.
Another millionaire tells about 1000

Loss of Bank stock to still processors - paid at
\$1,050,000.00 - 3 years ago - Today valued at \$75.00
Will stay here until last of July - in haste
Pete Halpert

810 North Sixth St.,
Harrisburg, Pa.
May 31, 1932.

The American Folk Art Gallery
Edith Gregor Halpert Director
113 West 13th St
New York City.

My dear Mrs Halpert:

I sent you to-day under separate cover a water color drawing that was found in Lancaster County. If I recall correctly, you stated that you had some interest in drawings of this type; however I do not know if this particular drawing would appeal to you. I would suggest a price of ten dollars on it.

If you have no interest in it, I would appreciate your returning it in the same tube.

The man in Lancaster still has the ship figure and hope you may get to see it if you come through Lancaster county this summer.

Sincerely yours,

David B. Mumma